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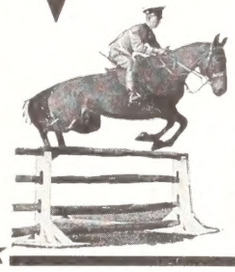
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Touching and sentimental ballads that have come down through the ages concern the love, kindness and affection for which the Cocker Spaniel is known, and artists galore have made this breed immortal in paintings that are famous. For instance, there are several paintings by Howitt, 1750-1822; the one by James Ward, R. A., 1769-1859; the painting by John Singleton Copley, R. A., 1737-1815, depicting the children of George III of England and their Spaniels, a painting of rare beauty and color, and accurate in detail; and others equally interesting and valuable.

It is interesting to note in looking at these paintings that the physical characteristics of the Cocker Spaniel are today as they were four or five hundred years ago, and it is undoubtedly true that the breed has retained its mental vigor. This is truly remarkable, and proves that this breed has character and temperament that are built on a firm foundation. It is a tribute to those who have bred and exhibited these dogs since early days.

Undoubtedly, four or five hundred years hence, the Cocker Spaniel will still be in all respects the dog he is today. The truth of this prediction is indicated somewhat in the demand for the Cocker Spaniel as a house pet and companion, and the extent to which this breed is exhibited. It is rare that the Cocker Spaniel does not lead in numbers of entries at most of the dog shows.

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(*Continued on page 6*)

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Cockers for Sport and Play

(CONTINUED FROM PAGE 5)

one little tricks and ways to please, entertain and surprise his master, in and out of season. He is constantly at work in a busy, merry, unobtrusive way. He knows your words better than you do yourself, and governs himself accordingly. If you want him, he is right here before you, wagging his tail and looking at you intently, as if to say "I am ready for anything." If you don't want him, he is away in some corner quietly dozing, or apparently sleeping, but always on the alert. He is never troublesome.

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(*Continued on page 7*)

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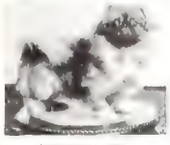
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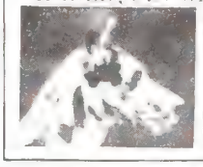
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and methods, and a knowledge of their great intelligence. I am sure they would not be out of place whether one hunts ducks or squirrels, coons, rabbits, partridges, pheasants, woodcocks or wild turkeys. I know the Cocker and am not afraid to say that he can make himself more or less useful on any game that is hunted; and unless a sportsman confines himself to some game to which another breed of dogs is better adapted, there is no more useful dog for him to own than a bright, active, intelligent Cocker Spaniel.

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Illustration above shows "Star" Kitchen unit of Monel Metal [illegible] made by The Detroit Vapor Stove Co. of Detroit, Mich. "Straitline" Monel Metal Cabinet Sink [illegible] mounted on cabinet made by Dieterich Steel Cabinet Corp. of Chicago.

• • •

AT LEFT *Four items from a line of handsome Monel Metal kitchen [illegible] made by The Washburn Co. of Worcester, Mass. Handiest item Catalin.*

. . . *with silvery* MONEL METAL *surfaces!*

WE call your attention to reflections and highlights. The photographer saw them; the camera caught them. And the owner of such a kitchen as this will see them as long as her sight permits!

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The sink shown above is of the "Straitline" Cabinet type. Next to it is a "Star" Gas Range made by The Detroit Vapor Stove Co. In this scientifically planned kitchen, but not shown in the picture, are other Monel Metal surfaces. They gleam from the tops of tables, kitchen cabinets and refrigerator. And in the laundry, there's a washing machine and a hot water tank also made of this lustrous, non-rusting metal.



[illegible] tub—made by the Barlow & Seelig Mfg. Co., Ripon, Wis. Smooth, chip-proof Monel Metal protects your most precious [illegible]

If you have a hankering for beauty, solidity, smoothness, strength, toughness, quietness and permanence, drop us a line so that we may help you get a scientifically planned kitchen. We will also tell you more about the metal which points the way to new-day kitchen beauty. Mail coupon today.

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Address _____

Also Information On _____ H&G 7

Contents for July, 1933

HOUSE & GARDEN

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WHAT'S WHAT IN HOUSE & GARDEN



■ [illegible]



■ [illegible] same effect as the Paris exposition of 1926. Meantime we display in this issue [illegible]



■ Ruby Ross Wood [illegible] decoration for the Delphinium house in this issue, has a collecting weakness which she makes no effort to conceal. She collects [illegible] alive on her pond and representations of them [illegible] scattered around [illegible]



■ One of these days Virginia will revive Greek Revival architecture. Meantime House & Garden is doing its bit this month in *Architecture From Athens*. Sylvia Starr and Joseph B. Wurtz who [illegible]



■ Living in super-efficiency [illegible] become a fashionable necessity with many New Yorkers, as those who read pages 24 and 25 will see. Living on a shoestring and living it [illegible] almost the same thing to these good people.

BREMEN – EUROPA

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NORTH GERMAN LLOYD

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THE BULLETIN BOARD

THE COVER. So different is the small house of America from the small house of France that Pierre Brissaud, the artist of this month's cover, had to take a couple of trips over here before he got the "feel" of the thing. Small wooden houses in France are as scarce as hen's teeth. Moreover, the modern French small house that has appeared since the war is about as ugly a contraption as anyone could conceive. Villa architecture there is synonymous with villanous.

BLESSED DEAN HOLE. All those who grow Roses rise up and bless the name of Dean Hole. This excellent English clergyman has become the patron saint of Rosarians. In 1869, after a long acquaintance with the Queen of Flowers, he wrote *A Book About Roses*. It is also a book about gardens generally and about wise living, the whole salted and peppered with the Dean's humor. Edition after edition of this book have been exhausted. Now a new issue appears, with a fine appreciation preface by Dr. J. Horace McFarland, past President of the American Rose Society and himself dean of Rosarians in America. He has also added an appendix listing the more modern Roses.

KITTY! KITTY! Further on in this issue is a page of cat moods. The feline, as all soon discover, is as temperamental as a high-strung woman. It registers anger, fear, cajolery, satisfaction, conquest and curiosity with a sureness of touch that would make a Hollywood star pale with envy. Nevertheless, before we could absolutely capture the seven moods displayed on this page, it was necessary to take over a hundred photographs. Persistent selection of this sort, may we suggest, is what makes the photographic work in House & Garden so outstanding.

GOD AND THE GARDENERS. Recently we've been looking over a number of the year books of garden clubs. Much of the work they are carrying on is splendid and will be far-reaching, but we were quite overcome with the amount of gooey sentiment scattered though the pages. The poetry, much of it homemade, had what the oil men call a high degree of viscosity. Moreover, there seems to prevail an overpowering assurance that gardening is a Divine dispensation and the gardener an especial pet of Deity. Something also in us stirred rebelliously when we discovered one club teaching children how to make "artistic displays for teacher's desk". What next will the poor kids be forced to endure?

GOD BLESS THE GARDENERS. On the other hand we award the pinnacle to Orchard Place Girls that are busying themselves with such good works as these: highway planting, competitions for filling station gardens and landscaping, flower and plant displays at monthly meetings, a shelf of good garden books in the local library, garden centers where practical information can be obtained. Easter and Christmas bouquets to hospitals bird baths in public parks and golf courses a public Christmas tree and the purchase of a fine, outstanding forest for neighborhood enjoyment. An example of the last is the generous way the Garden Club of America itself bought and preserved a section of the California Redwoods that was threatened with destruction.

DUCKS

Mrs. Wadley and Doctor Quack
Round of bosom and broad of back,
Float in amity true and fond
Side-by-side on the placid pond.

Mrs. Wadley and Doctor Quack
Staid and prim as the almanac,
Quick! a minnow!—and down you go,
Tails uptilted and heads below!

Mrs. Wadley and Doctor Quack,
Toddling up on your homeward track,
Calm and dignified he and she,
You're exactly what ducks should be.

Mrs. Wadley and Doctor Quack,
Sharing corn from my open sack,
Here's your picture in white and black,
Mrs. Wadley and Doctor Quack!

—ARTHUR GUITERMAN

THE CHROMIUM AGE. In the first fine flare of Modernism, designers chose rare and exotic woods with which to express their mobiliary conceptions. This, according to some, is a bit old-fashioned now. Today we are in the Chromium Age, with side lines of cork and composition. Chairs were once made to accommodate wide skirts; today the new Chromium designs seem capable of accommodating almost anything. Metal chairs with seats hung like hammocks have a surprising way of supporting in utmost comfort even the most obese. Some of the more extreme ones entice the sitter so far off his balance that getting up is a feat worthy of the trained gymnast.

G

Into my hands themselves do reach,

We would also add that strange vision of Dante's, as he describes it in the 15th Canto of Paradise, how he "saw light in the form of a

marvellous rainbow of spring flowers; and live

gold; then, drunk with the fragrance, they plunged deep again into the glorious whirlpool."

G

around this country one is amazed at the amount of cultural aids found in our smaller cities and towns. Excellent museums, concert halls, libraries, and specialized schools attest to the many opportunities offered the public and which the public, in the main, appreciate. In most instances, these institutions were founded, sometimes endowed and sometimes otherwise supported, through the generosity of one or a number of the citizens, local to the

eration settled in that town, made money in it, and showed its appreciation by these munificent gifts. There was almost a feudal atmosphere about their work: it was the characteristic generosity of the lord of the manor. Today many of those first families are either scattered or the present descendants have lost interest in the town, or have lost so much money that they cannot maintain these institutions in the style hitherto. It now devolves on the public to take up the work. And, after all, that is only fair.

THE HOMELESS TRIBE. Speak of Gypsies, and people think of them as far away and long ago, as a terror of childhood that, somehow, has disappeared from the countryside. Yet Gypsies are with us in abundance, as anyone with an observing eye can see. Their camps are pitched beside our highroads, and the local police harry them as of old. Whereas once they jogtrotted along in wagons, they now flash by in motor cars; yet though they have adopted this modern method of transportation, they still cling to their ancient gaudy costumes. We wonder, though, do they still lay their patrins at cross-roads? And how can they see them as they shoot by in cars?

THE STALE JOKE. For a long time now we've been making fun of our shabbiness. People, contemplating their sleazy curtains and tattered upholstery and worn carpets, have made remarks about how smart it is to be thrifty. Well, by this autumn that joke will be worn to shreds. It isn't any longer going to be fashionable to make wisecracks about our neglect. Poor old Thrift has lost its virtue. It has covered our penurious ways for a long time, and it is just about ready to quit. This fall, whether we like it or not, we'll have to spend money in repairs and freshening up. We'll have to re-capture a new morale by retiring Thrift on an old age pension. We'll have to stop boasting about our careful spending and tone up our homes and ourselves by a little extravagance.



Lilacs and blues for a living room

LILAC living room walls are background to chairs covered in varying blues. Ceiling, fireplace and woodwork are gray-white. A red vase of Delphinium stands on a table draped in purplish red velvet. The dining room has translucent curtains and blue and white striped satin chair coverings



THE DINING ROOM IN GRAYISH WHITE

Inside the bride's Delphinium house

By Ruby Ross Wood

I AM A decorator, and I am having a most exhilarating experience: I am furnishing a new house for a new bride, and the house is the work of an architect with ideas, and the bride is full of ideas, too, and extraordinarily good ones.

I will call her Camilla. She is from Charleston, and she has married a Yankee, and the new house is a combination of their ideals. He believed an English house was the only suitable habitation for a gentleman, and she, with the old French blood that Charlestonians are so proud of, had to have at least a dash of French in *her* house. So Bradley Delehanty, a young architect thoroughly appreciative of the situation, thanks to his French training, designed a delicious little house for them. You saw and studied it in last month's House and Garden.

Camilla came to me with her problem. She said she didn't want a too-French interior, but that thank God her husband was a gentleman, and didn't have to have raw wood and lumpy furniture in order to feel he had reached man's estate, so we could have a mixture of French and English furniture without embarrassing him. Also, she had spent most of her life among Azaleas and Camellias, pinks and reds and yellows, and now that she was to live on Long Island she was going in for raising Delphiniums (she really said breeding) and was going to fill her house with their colors . . . all the blues, darkening into violets and wine colors, and fading into pinks and lilacs. The house was to be not only a background for the happily married pair, it must also be an appropriate background to the prize Delphiniums she was determined to grow.

"What will you use against that background in winter?" I asked.

"Oh, I can do the trick with tea gowns, and later on . . . I have ideas!"

Well there we were with that sweet little house, and elegant little house, too, I may add. Its elegance made it possible for us to paint the interior of the porch space, behind those tall, lace-like iron standards, a mauve-gray. The iron itself we first planned to paint black, but decided white would be cooler looking, and more airy. Just entering this lofty, cool space was promise of the joys to come within.

There is a small octagon-shaped hall, which leads into the two-story living room. This little hall we painted a soft, bright blue, taking our color from an inexpensive wall paper border, which has a lilac ground, gray-violet leaf banding, and bright blue edges. The walls and doors were painted this blue, the ceiling the pale lilac, and the trim the dark violet gray. The border runs around all the doors, around the baseboard, and at the juncture of walls and ceilings. We made a small octagon-shaped rug of carpeting, perfectly plain. There was not much room for furniture, but a set of open shelves was placed against the widest wall space, to hold an orderly array of hats, gloves, cameras, etc. A convenient closet holds coats and umbrellas and such things. Over this set of shelves we hung a mirror, its frame an (*Continued on page 58*)

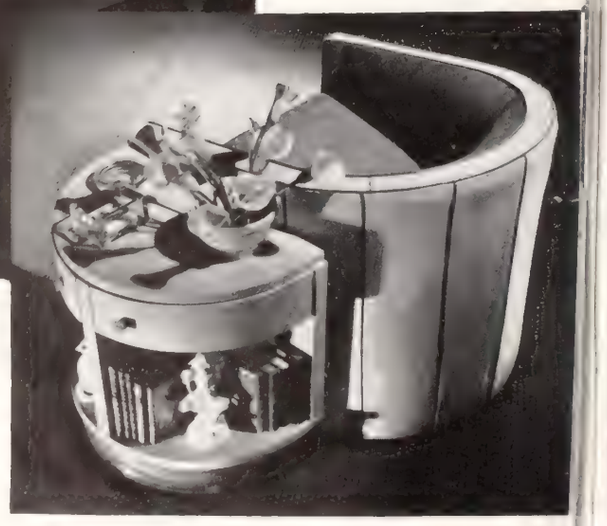
Modern furniture is developing elegance. Contours are less severe, metal is not so in evidence, and the textured fabrics now used to cover the framework of the piece, give a decided air of luxury. At right is a sleek settee in diagonally ribbed coral velvet flanked by tables of Madrone [illegible] L'Elu. Pewter penguin bookends: Yamanaka



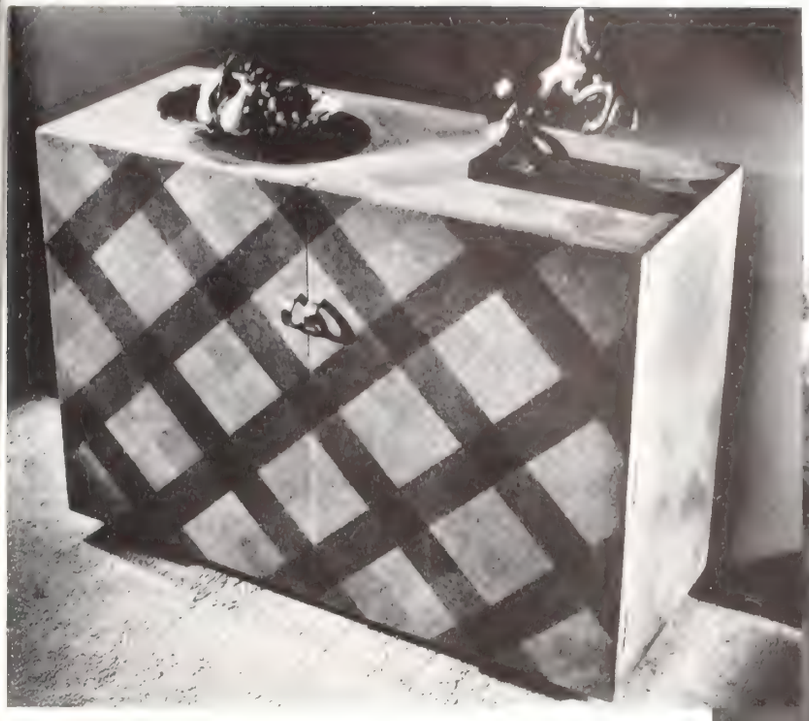
IN THE flexible group below the pieces can be arranged in this manner, or the chairs placed together to form a loveseat. News here is the use of brown velvet to cover the frames. Cushions are in beige and brown candlewick. Walnut magazine table and mahogany lamp with beige homespun shade: Macy's. Chromium accessories: Rena Rosenthal. Brown rug: Altman



COVERED in beige leather with pipings in light cinnamon, this curved chair is comfortable, practical and smart. Seat and back are herringbone material the cinnamon shade of pipings. Designed by G. Rohde for Thonet Bros. The table, made of light and dark maple, comes from Macy's. White porcelain figurines and fluted flower bowl: Rena Rosenthal. Peasant rug in brown tones: Altman



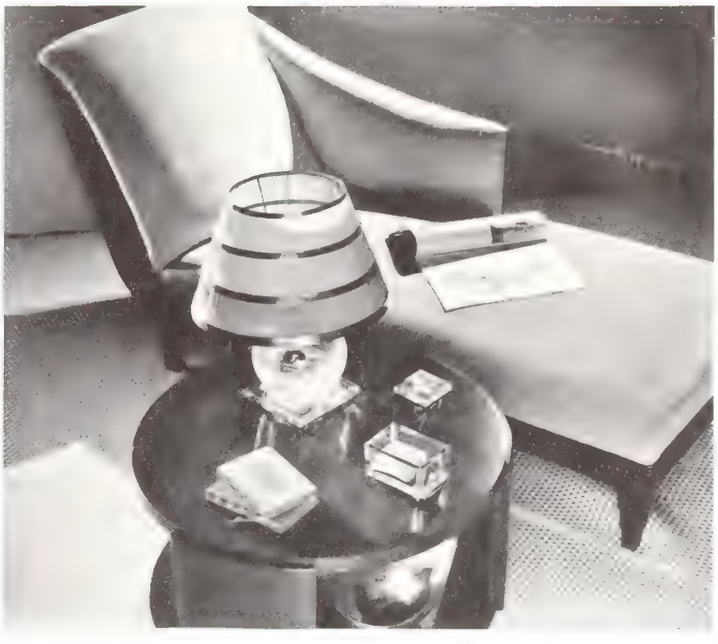
Softer contours and textured fabrics give modern furniture new elegance



Cork, candlewick, velvet and leather applied ingeniously



ABOVE is the latest contribution to modern decoration—cork furniture designed by Georges Wilmot. As a veneer for furniture, cork does not stain, warp or crack. In natural finish it resembles pigskin—sprayed with lacquer it takes on the rich coloring of English briar. This chest shows the new plaid effect. The [illegible] table at right is veneered in lacquered cork, to match the chest. Small tables are plain cork. On the chest are carved horses in Zebra wood made by Mistel, and on the round table two curled up kittens sculptured in wood by Alice Decker. Furniture and all accessories are from Rena Rosenthal.





HERE'S room for a large striped horse, cut piped in bright green leather covers the settee and chair shown at the left, which are supremely comfortable because of the slanting spring seats. Designed by Gilbert Rohde for Thonet. Three-tiered black glass and chromium table, and crystal lamp with shade of white knitting wool from Frankl [illegible]. FLAMEWEAVE chair is [illegible] is covered in brown ribbed velvet resembling corduroy, with seat and back in ribbed beige velvet. Chaise longue and mahogany table: Macy's. The lamp is a heavy crystal bowl half filled with water in which floats your favorite flower; silk shade banded in chromium: Mrs. [illegible] White [illegible]

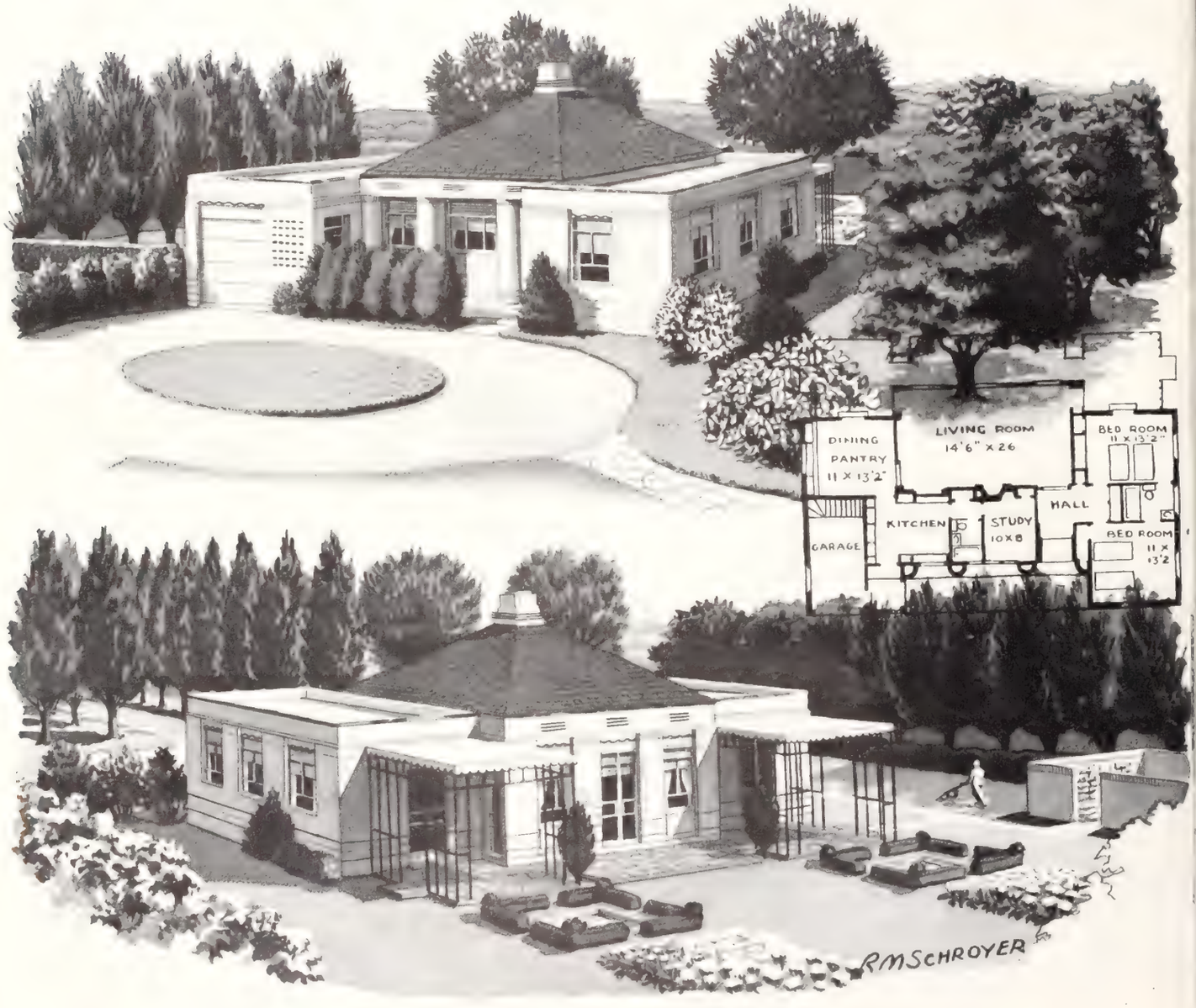
Two degrees of modernism—A modified type

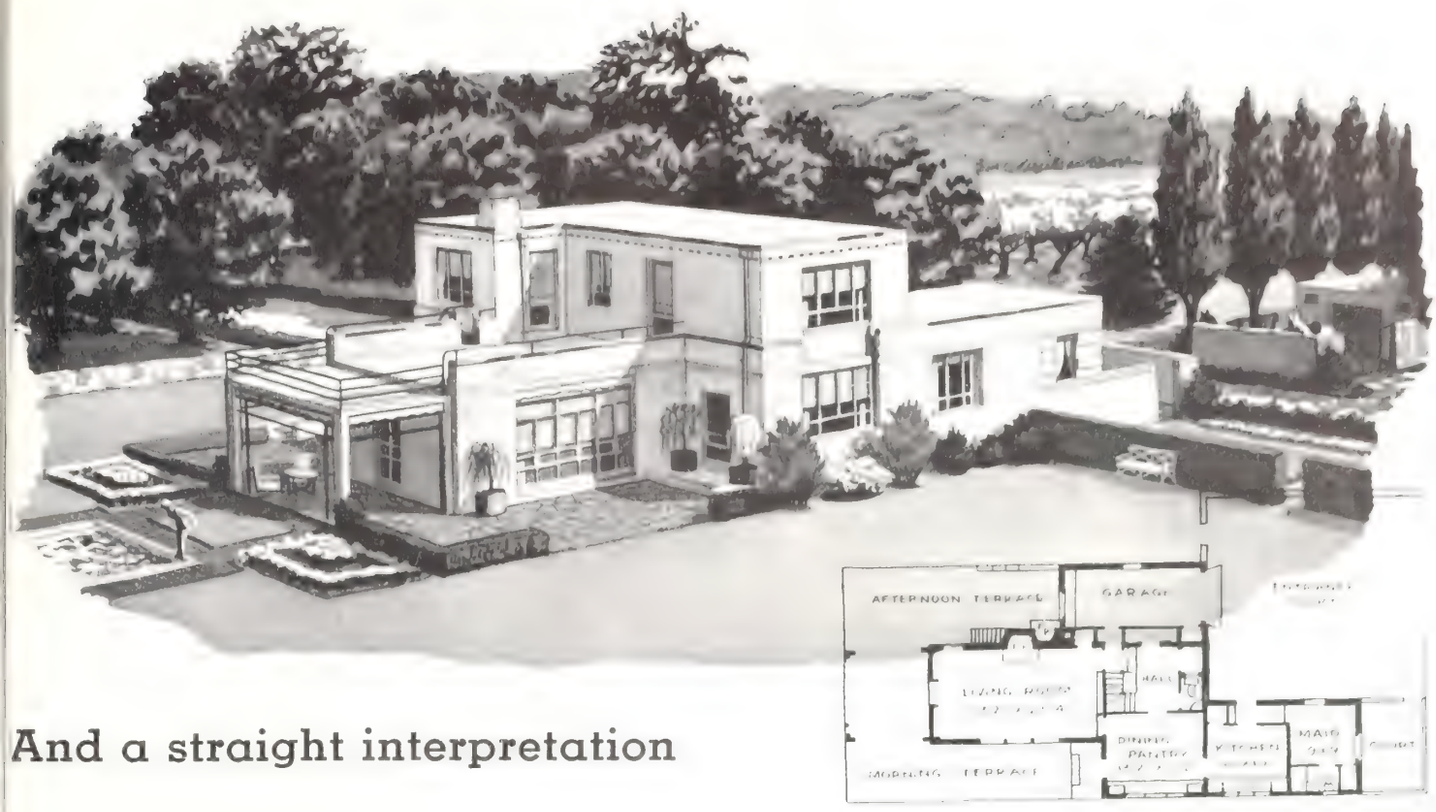


These two small houses represent different handlings of what is approximately the same problem: That of producing a modern house of six rooms, two baths and an attached garage.

Here is a house for the person who wishes to take modernism with a dash of the traditional—nothing definitely traditional but just a suggestion of it.

The sketch at left is of the house seen from the south-east—with rear and side showing. Each wing ends at a canopied terrace overlooking the garden. A French window from the living room also gives access to the garden. The front façade is shown below, and also another view of the rear.





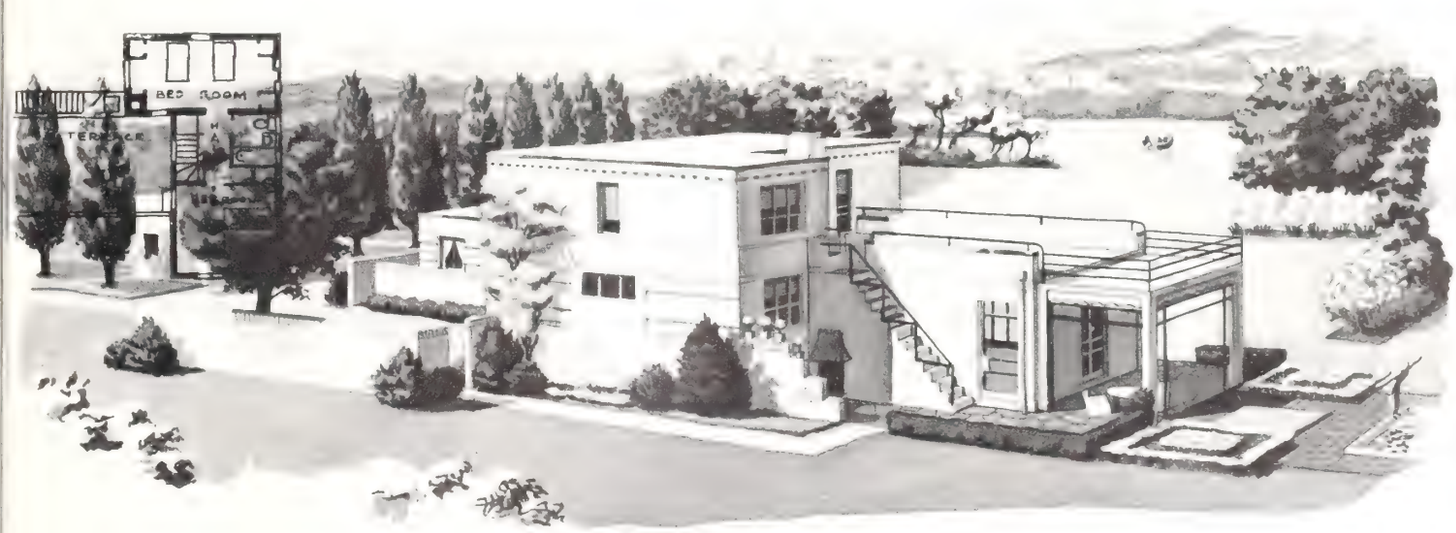
And a straight interpretation

OFFERING about the same interior space as the house opposite, this one is designed for those who wish modernism unadulterated. It is laid out in asymmetrical fashion as a composition of cubes, with deck roofs, windows in tiers, studied play of light and shade, etc.

The view above shows front and one side, facing north and west, respectively. The living room has a wing of its own, with three exposures; a morning terrace at one side, afternoon terrace opposite.

In addition to the rooms indicated in the plan, a second story provides two bedrooms and a bath. Both of these houses were designed by Albert Lee Hawes, architect.





New York economizes gallantly and likes it

"They take it better in England," you hear repeated on every side. People coming home sniff and say, "New York is so depressed, you should see how gay it is in London." Well, some New Yorkers do complain, regret lost houses in Newport or Palm Beach, moan over motor cars replaced by taxicabs and butlers by parlor maids. There is another class, however, the class who has had to skip the taxicabs and replace their cars with busses and street cars, their butlers with "generals", their houses with diminutive flats. And these people, instead of shedding tears, are gradually adapting their surroundings to changed conditions, living gallantly in simplicity and liking it.

Anyhow—Mrs. McAdoo has moved into a flat of two rooms in the remodeled tenements of Mr. Phipps, and you can judge by the pictures on the opposite page how pleasantly Mr. Phipps, Mrs. McAdoo and Mrs. Draper have met the situation. For after much persuasion, Mrs. Tuckerman Draper convinced the Phipps estate that these old tenements on the East River could be made attractive; that people would put themselves out and even walk up a few flights of stairs for charm and a view. At present every apartment has been taken.

Mr. Astor has filled his remodeled flats on East End Avenue, nicknamed "Poverty Row," with everything that spells comfort. In addition to abundant sunshine there are open fireplaces, cupboards, and all the electric gadgets imaginable. Mrs. Tiffany has fitted herself into the smallest possible apartment, indulged in an orgy of brilliant yellow and gaily called it the "Custard Cup."



GEORGE W. HARTING

Above is "Poverty Row", a section of Vincent Astor's remodeled tenements overlooking the East River and the old Gracie Mansion at Eighty-sixth Street, New York. Although tiny, these flats have everything that spells comfortable living—charm—sun, air, fireplaces, plenty of cupboard space and all the electric refrigerators and gadgets imaginable



Mrs. Anne Cameron Tiffany's flat is called the "Custard Cup," as all rooms are a gay, bright yellow. The living room, measuring 18 x 9 feet, has yellow wall paper sprinkled with calla lilies and green leaves, yellow and white percale curtains, white woodwork and ornaments, and 18th Century French and Italian furniture. Mrs. Tiffany was the decorator



BELOW is the front of the Phipps remodeled flats in Sutton Place, New York; right, the rear façade and garden; above, Mrs. McAdoo's living room facing the river

MRS. ROBERT H. McADOO's living room has pink walls, white linoleum floor, curtains and slip covers of natural linen and a number of modern water colors





THESE flats are very gay on the outside as they are shiny black with white iron and each door is painted a brilliant color. Remodeling by Mrs. Tuckerman Draper

IN THE BACK, the houses give onto a garden, charmingly planted, with a view of East River and the Queensborough Bridge towering in the foreground



Of garden-lovers and old garden walls



THE love of gardens and the need of one's own garden, however tiny, seem to be deeply implanted in the human heart. Perhaps no word of six letters concentrates so much human satisfaction as the word "garden." Not accidentally, indeed, did the inspired writer make Paradise a garden; and still to-day, when a man has found all the rest of the world vanity, he retires into his garden.

When man needs just one word to express in a rich and poignant symbol his sense of accumulated beauty and blessedness, his first thought is of a garden. Writes Bacon in one of his *Devices* dedicated to Queen Elizabeth, and with a malicious side-glance at her lover, the Earl of Essex, "the gardens of love wherein he now playeth himself are fresh to-day and fading to-morrow, as the sun comforts them or is turned from them. But the Gardens of the Muses keep the privilege of the golden age: they ever flourish and are in league with Time. That hill of the Muses is above tempests, always clear and calm." Indeed, the word "heaven" itself is hardly more universally expressive of human happiness than the word "garden."

IN France the passion for gardens is particularly strong, and in Paris the poorest house-wife has her window-box, and she would consider her morning's shopping incomplete without a sous'-worth of flowers. In fact, for poor folk who must live in dark streets, a mere bunch of flowers, "a sous'-worth" of color and perfume, is itself a garden. So, it may be recalled, Constance in Arnold Bennett's *The Old Wives' Tale,* living in the gloomiest of provincial English squares, used to put flowers on the mantelpiece and call them her garden, an expression which her unimaginative husband found touchingly feminine.

VISITORS to the Riviera will recall a famous garden at the little village of La Mortola, just across the Italian frontier from Menton. It was the dream of an English knight, Sir Thomas Hanbury, who in 1867 bought the old half-ruined palazzo, with its terraced hill-side running down to the Mediterranean, and among its Olives and Lemon trees began to plant all the sub-tropical trees and flowers indigenous to the region, and others brought from all over the world: Australia, South Africa, Mexico and South America.

Owing to the peculiar quality of the climate, trees and flowers from all latitudes will grow on the Riviera, particularly in this eastern corner of it, whence comes no little of its charm. So in Sir Thomas Hanbury's garden we find north and south and east and west met together. The most bizarre of savage Cacti side by side with the soft breath of the gentlest English Rose. Fantastic trees that look like mad elephants, nightmare plants dropping from rock to rock like stealthy serpents, with Morning-glories and Jasmine for innocent neighbors. Tremendous glooms of Cypress and Umbrella Pines, suddenly lit up by an American Maple throwing down its showers of gold. White presences of garden gods and goddesses meet one here and there in secret shadowy corners. Egyptian Papyrus delicately springs from a water-garden among the rocks, where the ivory cups of the Lotus unfold among their floating leaves, and a little formal garden framed in Box hedges leads us to where the man who dreamed the garden wonderfully sleeps.

At the bottom of the gardens runs an old Roman road, the Aurelian Way, from Rome into Gaul, and an inscription impressively mentions the names of certain immortals whose feet once passed along it. It seems as though we can still hear them resounding there: Pope Innocent IV, 7 May, 1251; Catherine of Siena, June 1376; Nicolo Machiavelli, May 1511; Charles V, The Emperor, November, 1536; Pope Paul III, 1538; Napoleon Bonaparte, 3 April, 1796.

BUT, charming as is this garden of Sir Thomas Hanbury, and grateful as one is to his heirs for allowing us to share it with them, it is too much of a public garden for one to feel at home in it. We wander about most public gardens in a rather dreary state of impersonal admiration. A bit of a back garden of our own is worth them all put together. For the essence of the pleasure of a garden is that it is our bit, however small, of (to use Bacon's phrase) "universal Nature made private."

Beautiful as are many American "garden cities," with their lawns of rolling greensward, like golf links, and admirable as is the idea of them for the purpose of a harmonious community, there is obviously no privacy in them, and I am afraid that the present writer is insufficiently communized to enjoy them. Their necessary absence of walls prevents their being real gardens. "A garden enclosed is my sister, my spouse," and "a garden enclosed" is, after all, the garden that the garden-lover dreams of.

If it is only a few yards square, walls are a necessity of such a garden. There is all the difference between that and gardens shared with one's neighbors as the difference between one's own little lamp-lit, book-lined study and a public library. For a garden is not merely a smooth lawn, with garden-beds of carefully tended flowers. It is a place for meditation and dreams, and who can meditate or dream in a garden open to all eyes any more than in a club reading room?

Yes! it must have walls as a sanctuary has walls, and, if possible, those walls must be old and mossed, clambered over with vines, with Ferns sprouting from its crevices and gay with Snapdragon and Wall-flowers. No garden-bed can compete in beauty with an old garden wall. It has the richness of an old canvas, and like that, (*Continued on page* 60)



HARRY C. HEALY

June and the Lilies of the garden

AGAINST a dark background of hedge and vine the trumpets of the Madonna Lilies show spendidly. There is about them a quality of freshness, of clean health, which few other flowers can match. They love the sunshine of late June, and good soil, and freedom from root disturbance. Helen Swift Jones, landscape architect

Modern notes cleverly accent an 18th Century scheme



ALTHOUGH distinctly contemporary in spirit, the New York apartment of Mrs. Lee W. Maxwell is almost entirely furnished with 18th Century pieces. Colors in the living room, taken from the rich tones of the Aubusson rug, range from red-brown and citron to old white. The walls are gray-tan

FABRICS are all plain, relying on distinctive shades and textures for effect. Architectural interest is heightened by the lines of the Empire fireplace, a wide mirror, and classic motifs on the screen. The sole picture in the room is a wash drawing of a Greek fragment. McMillen, Inc. were the decorators

EDDOREF



CHERRY red and white swag wall paper borders the blue walls of the foyer shown above. The portraits on glass, mirror and the antique white and gilt console are Venetian. The needlepoint rug is Victorian





FINE old Venetian painted pieces are used in the dining room. Floral paintings and the golden yellow of curtains and old brocade chair seats emphasize the soft beige of rug and striped paper

THE bedroom walls are pale pink, with woodwork, curtains and chaise longue a sparkling white. The bedspread is of lavender-pink taffeta, and crimson and white chintz covers the chairs

Concerning summer care of house plants



THE LOOSENING

EVEN the most intelligently tended house plant is, by summer time, a little dejected. Indeed by spring, the long months of unnatural living conditions in the house begin to take toll. Individual examination and repotting, generally, coupled with a long refreshing summer in the outdoor world, are necessary for the complete rejuvenation of every house plant.

At any time, therefore, when settled weather has come, the house plants should all be assembled in some shady spot out-of-doors where exposed roots will not dry out during examination or repotting. Of course, every plant in a collection may not need to be shifted, but certainly every plant will need examination and usually a replacement of drainage material in the bottom of the pot as well.

The beginning rather than the end of the garden year is the time for making any such changes. With the most perfect conditions in the open air available for months to come, house plants soon recover even from the shock of repotting. In the fall, however, to this shock is added the further strain of reacting to an unnatural environment indoors.

As a rule the majority of plants will need repotting. The exception will be those specimens that already are established in good sized tubs, or those slow growing by nature, such as the *Crassula arborescens*, Ardisia, and the tender *Azalea indica*, which often are benefited by being shifted only once in two years. Members of the Cactus family and Palms, too, are healthier when grown in relatively small containers. Indeed, a three-foot Palm with five or six leaves requires only a six or seven inch pot. Then there is the Pandanus. No matter what size container is provided, it will push roots through the surface soil and go on growing comfortably in that position. Some of the flowering plants, like the Begonias, also will do best in pots that seem really to cramp them. This little root crowding seems to increase their tendency to bloom.

Plants which are very large and valuable should be repotted by a florist, for these heavy or tubbed plants are rather difficult for the amateur to handle.

Before the work of renovation begins, a variety of rather homely but necessary articles must be assembled. First some kind of potting bench is necessary. A discarded card table will answer this purpose, or an old door or shutter propped on chairs. There must be a supply of several pots larger than those occupied by the largest plants. There must be a potting stick which can be a giant plant label, a stout twig, or a bone-handled knife. An old carving knife and fork, some broken crocks, a can of water, a bit of moss either from the woods or florist, some pea-sized charcoal, and a supply of good potting soil complete the diversified list.

Most plants will thrive on this general



NEEDS LARGER POT



NEEDS SMALLER POT

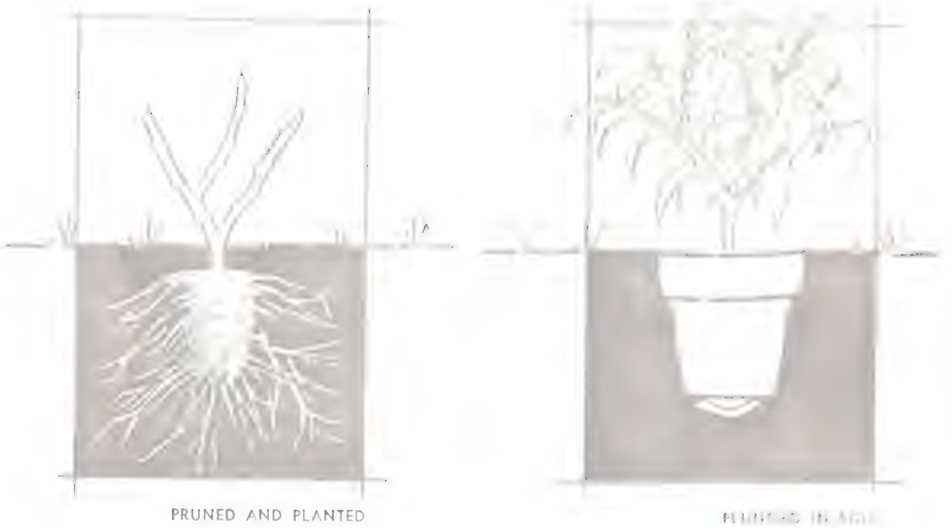


COMB OUT ROOTS



PROPERLY POTTED

By Helen Van Pelt Wilson



PRUNED AND PLANTED

formula for soil: one-half garden loam, one-quarter sand, and one-quarter well-rotted barnyard manure. If this fertilizer is unobtainable a quart of sheep manure should be added to each bushel of soil for the fast growers, and a quart of bone meal for the slower ones. If the plants have heavy roots, less sand and more loam should be added; if the roots are fine, forming a close network, the soil should be lightened with a little more sand. For Ferns, Begonias and Fuchsias substitute a quarter of leafmold for the same amount of loam. The best loam is a well fertilized and cultivated garden soil or chopped pasture sods from which a very fine skimming of grass blades has been removed. Whatever is used should first be well mixed, and then sifted through the mesh of a quarter-inch wire sieve.

Now, starting with the largest plant, root examination must begin. The plant may be safely loosened with its earth ball unbroken, if it is first well moistened, then inverted, and its rim sharply rapped on the work bench. To avoid crumbling the top soil or breaking the plant stem, support these with one hand.

When the pot is lifted off one of three conditions will be revealed. There may be no roots visible at all, only a sticky mass of mud from which all arrangements for drainage have long since disappeared. In this case, soil should be removed until the root system is revealed and, if this appears feeble, and the soil mixture previously used not good, it is wise actually to wash the roots before repotting them in good clean soil. Usually such conditions indicate the plant's need of a smaller rather than a larger diameter pot.



READY FOR PLUNGING

It is more likely that the lifted pot will reveal a mass of fine thread-like roots covering the outside of the earth ball. If the plant is a slow growing type, a pot an inch larger will be sufficient. If it is a fast grower, a pot two inches larger is necessary. This really allows the roots only one inch for additional growth all around the earth ball.

Sometimes roots will be revealed in tight coils, forcing their way so deeply into the drainage hole that it is completely stopped. Often a slight yellowing of foliage gives warning of this condition of complete pot binding. Such matted roots, appearing most often on plants of a shrubby nature, must be ruthlessly dealt with. A strong carving fork should be used to separate them. Often very tough roots must be cut away by a sharp knife and, of course, all roots broken by the fork must be cut cleanly. Placed in a larger container, these roots must be carefully spread out through the soil so that they can comfortably follow new directions and absorb an abundance of food to send up to the foliage of the starving plant along with the sap.

In repotting, each plant must be carefully crocked by fitting a piece of broken flower pot to arch over the drainage hole. This allows for the escape of water but prevents the washing away of soil. In small pots this is all the drainage material required. In four-inch pots several other pieces may be placed to form an overlapping layer above the single arched piece. In larger pots several inches of drainage material are required.

Above the crocking in these, it is wise to place a three-quarter-inch layer of half-inch cinders, or better still pea-sized charcoal, and then a very thin layer either of shredded wood's moss, sphagnum moss, excelsior or straw. Any of these will prevent the washing down of valuable soil materials. Charcoal, if used, will be also a useful check against sour soil which so constantly threatens.

Now, above a light layer of soil, the plant should be firmly placed, centered low enough in the pot, of course, so that the soil level at the top will be three-quarters of an inch below the pot rim. An adequate space for water is thus provided. Fresh soil then is gradually sifted around the edges. This new soil, as it is added, should be so well firmed with a potting stick that it will be finally impossible to indent it at the top with any further pressure of the fingers.

In this way, with the largest plant being shifted into a still larger pot and most of the other plants in series being placed in the larger containers, just left vacant by a shift above them, repotting is done all the way down the line. Of course, the discarded containers are scrubbed well before they receive a new plant. A few plants, naturally, will be returned, with their drainage improved, to the same container and a few to even smaller pots, as has been suggested.

Geraniums which have bloomed all winter will be discarded as soon as three-inch cuttings have been made for the starting of new plants in coldframe or in garden sand plot. Poinsettias may be cut back to the roots after repotting. The uneven or spindly growth of other plants will be neatly pruned. Cyclamens will require no attention of any kind until sometime in August when new growth appears and repotting is safe. Plants of a shrubby nature often forced into bloom for Easter, such as Flowering Almonds, Lilacs, Wisterias, hardy Roses and hardy Azaleas will have their roots loosened and spread out before they are (*Continued on page 62*)

A garden of flowers in the crannied wall

By Henry Dearden

THE QUESTION of whether it is worth while to make a rock garden depends—as a worth-while life depends on the liver—on the gardener himself. If he is an enthusiast, there is probably more fun to be obtained per square foot in a rock garden than in any other type of gardening. However, considering the difficulties of fitting a rock garden into many garden schemes without making it incongruous, it is good to know that there is a happy substitute for this very popular and widespread garden sport. The flower wall! Since many alpine plants are just as happy in a sunny flower wall as in a rock garden, the construction of such a wall may solve the difficult problem of finding a place in which to grow rock plants. Such a wall is particularly suited to a formal or semi-formal garden scheme.

There are many positions where flower walls may be successfully incorporated in a garden. When a hillside garden is designed as a series of terraces, for instance, this is an ideal site for the construction of flower walls. They are considerably less costly than masonry walls, due partly to the fact that masonry walls must have deep foundations. A grass bank is at best an uninteresting feature, and at its worst an eyesore. It is difficult to maintain in good condition, and it burns badly on a southern slope. Where such a bank exists in a garden, it would be better in nearly all cases to convert it into a flower wall. Builders often make a raised terrace near the house to utilize some of the soil from the excavations. It is never easy to fit a rock garden into such a scheme, though a flower wall does not look in the least out of place. A dwarf flower wall which has been successfully used in such a position is shown in one of the photographs on the opposite page. In a sunken garden, also, a flower wall is particularly appropriate as a boundary.



THE STONE WALL BORDER

The construction of a wall for flower growing is not difficult, especially where there is good local stone available. However, the way in which the walls are put up is of the utmost importance, not only for their appearance, but for their stability as well. If it is properly made, dry walling may be carried up twelve feet or more. But if it is wrongly or negligently made, a wall only three feet high will come down with the first heavy storm of rain.

Before commencing the actual building of the wall, prepare a pile of compost. For this mix some well rotted manure with loamy soil in the proportion of one of manure to five of soil. The addition of two or three pounds of bonemeal to each wheelbarrow full of compost will be an improvement; and since the majority of rock plants prefer a slightly alkaline soil, a small quantity of lime will be an advantage. This compost should be used in the place of mortar for filling up the space between the stones; and also for filling in directly at the rear of the wall. Some of the more delicate alpines prefer a soil composed of one part sand, one part loamy soil and one part leafmold. A portion of the wall might be treated with this.

When a dry wall is to take the place of a grass bank, place the line of the face of the wall halfway down the bank. The excavated soil can then be utilized on the top side of the wall. All topsoil from the excavations, naturally, should be saved.

The use of batter-boards facilitates keeping the face of the wall at the correct slope or batter. As a general rule, the wall should be made to slope back not less than one foot for every six feet of height. The sketches accompanying this article show a batter of two and one-half inches for every foot in height. Place the batter-boards not more than twenty-five feet apart and so arranged that a string stretched from the inclined piece of one board to the similar piece of the next will be in line with the face of the wall.

Use fairly large stones for the foundation of the wall, taking care to fill up the interstices with soil. Poor soil may be used here, as the roots of the plants will not reach that far. If steps are to be built they should be arranged for, and the foundations made accordingly.

One of the most important points to remember in building the wall is to tilt each



TO REPLACE A GRASS BANK



CAMPANULA MURALIS AT RIGHT



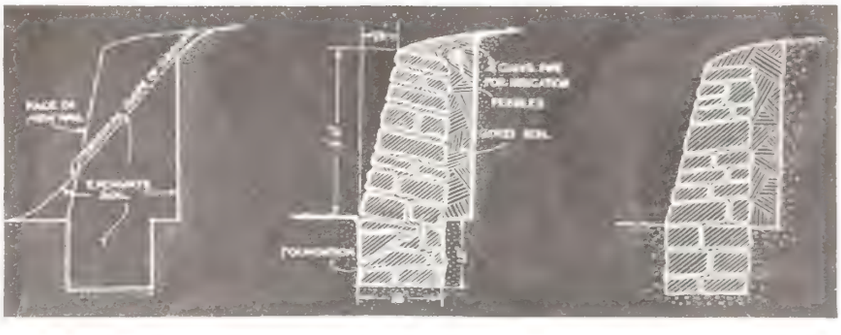
A DWARF FLOWER WALL IN MAY

stone slightly backwards, so that the rain falling on the face of the wall may percolate to the roots of the plants; for if this is not carried out, the wall will shed rain like a roof. In addition, it would be insecure; and the least thrust from rain or frost would throw the wall down.

For the wall itself select fair sized stones averaging six inches deep and fifteen to eighteen inches long. Each stone should be laid approximately horizontal, for a wall built with stones in all directions looks both amateurish and insecure. It is important to see that no air pockets are left; therefore, ram the soil at the back of the wall. Do not use any cement in the wall. One often sees walls with the top courses cemented, but if fairly large stones are used this is unnecessary from a structural point of view. Cement prevents moisture from penetrating to the plants in the wall, and makes it impossible to plant the top courses. Much of the charm of a planted wall comes from the effect of cascades of flowers planted at the top.

If possible, place the plants in the wall at the same time that the wall is built, as it is then easier to see that the roots are well covered. If potted plants are used, this can be done even in summer. But if for any reason the plants are not available at this time, they may be planted afterwards, using a stick to ram the soil around the roots.

In order to have a well balanced effect, both the color and the season of bloom should be kept in mind. The habits of the plants should also (*Continued on page* 57)





THE flower wall must be structurally correct, lest it prove either an uncongenial or actually unsafe home for the plants which are placed in it. Among the mistakes often made, and which these drawings are intended to correct, are tilting the stones the wrong way and setting them with too vertical a face

OF THE drawings above, the first two are of the start and finish of a properly constructed wall designed to replace an ordinary grass bank; the third shows the rocks wrongly tilted and unable to catch the rainwater dripping down their faces. At the left is a typical batter-



When summer sky and sunshine wait on healthy appetite

By Walter Buehr

ASK THE traveler returned from his first visit to Europe to name some of his pleasantest experiences abroad; among them, almost certainly, will be those teas and dinners under the trees in the Bois de Boulogne, the substantial Sunday *mittagessen* on a broad and shady terrace overlooking the Wannsee near Berlin, or perhaps that breakfast of chocolate, crisp rolls and golden honey on the porch of a chalet in the Engadine. American tourists ask wistfully why we cannot have an American version of the sidewalk restaurant with its cozy row of iron tables covered with red and white checked cloths, snowy serviettes tucked stiffly into drinking glasses like strange white flowers, and enormous menus scrawled in flourishing, intensely purple, blurry script.

Somehow the sidewalk restaurant has never flourished here. Perhaps it is because of the lack of trees on our city streets; perhaps our Anglo-Saxon temperaments, taken in the mass, won't allow us to unbend. Whatever the cause, the outdoor restaurant, except for the old-time German beer-garden, has never been successful here. Now, however, the growing popularity of the private garden, the discovery by thousands of Americans that landscaping can mean more than a strip of lawn between porch and curb, bisected by a cement sidewalk, has made possible a new development. A vine-draped dining terrace or a breakfast pergola floating in a sea of shrubbery, shielded from the eye of neighbor and passerby, by garden wall or bushes, can meet with no objection from the most self-conscious. Once tried, al fresco dining becomes a habit never willingly relinquished.

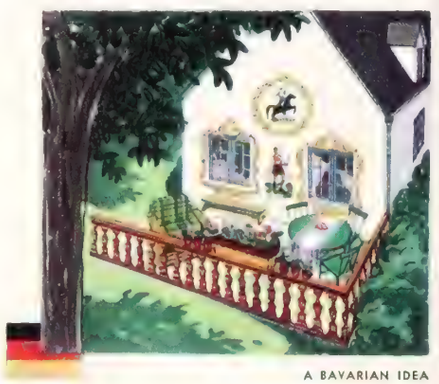


SIDEWALKS OF EUROPE

Of course, each dining terrace offers an individual problem. The type of house, topography and size of garden, adjoining grounds, and the owner's taste, all must be taken into consideration when planning it. There are, however, several broad general principles to be considered in any such undertaking.

First, privacy is important unless one has the social training of a goldfish. Second, there must be some sort of shelter from strong winds, otherwise the soup will always be cold and the tablecloth very likely draped over a limb. Third, the surroundings of the terrace and the view must be beautiful. These three commandments obeyed—and they can be by a little careful planning and a surprisingly small outlay—and *voilà*, one has achieved something which will repay him many times in comfort and enjoyment.

Illustrated here are several designs developed from sketches made of particularly fascinating dining places from all parts of Europe. The arrangement at the head of this article was suggested by one of the famous *heurige* of Grinzing, a suburb of Vienna. These *heurige* are gardens, usually enclosed within a wall,



A BAVARIAN IDEA

fragrant with flowers in summer, and furnished with benches and painted tables, where the vintners of the neighboring country take turns in serving the new wine of the season. Saturday night at a *heurige*, the crowded tables, lighted by the fitful gleam of paper lanterns, the ample pitchers of amber or ruby new wine, the lusty singing of Viennese waltzes to the accompaniment of a violin or zither—these leave an impression never to be forgotten. The use of latticework and the grape-arbor should be noted; they are useful both in obtaining privacy and to shut out some undesired view. The floor is of common brick laid loose in a herringbone pattern on a base of tamped cinders and sand. This terrace is also provided with a sliding canopy which may be pulled forward in case of a shower.

The German representation is suggested by those ample, white-walled Bavarian farmhouses between Munich and the Tyrol. Here the artist's talent is not confined within doors, every window frame is enclosed with an elaborate scroll painted on the white wall, and brilliantly costumed figures, usually religious in subject, fill the spaces between the windows and in the gables. This offers a good opportunity for the owner of a stone or



SWISS TERRACES

stucco house to brighten up the garden face of his house. The pictures might represent some feature of local historical interest, or perhaps one of the owner's hobbies. There are now several chemical manufacturing companies which have succeeded in producing paint which will withstand the rigors of even our northern winters, and will not fade in the summer sun, so that, once decorated, the wall will not need renewing for a long time. The pavement suggested here is of flagstones with grass joints. The balustrade is of cedar treated with a light oil stain, and the design imitates the railings found in the old Bavarian farmhouses.

The fortunate owner of a bit of shoreline or a river bank will be interested in the sketch of a Swiss estate on the shores of Lake Leman, across which, on a clear day, can be seen the snowy summits of the high Alps. This was particularly interesting in that this dining terrace was a series of terraces. They were faced with logs with the bark still on them, held in place by stakes. The various levels, filled in and tamped down were then covered with fine pinkish gravel which contrasted beautifully with the exotic plants set in a row of brightly painted tubs along the edge of the (*Continued on page* 60)



Gardens as moderns like to make them

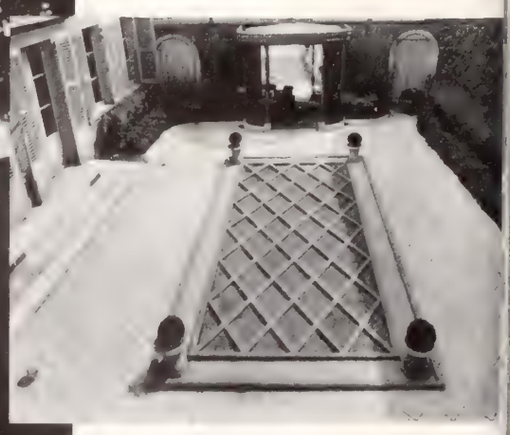
THE Modernist garden designer is trying to be practical. He makes gardens that require a minimum of upkeep. Hence the paved garden in which patterns are made with stones, and flowers are only incidental trimmings. The example to the right comes from Germany





THE garden to the left, which is at St. Germain en Laye, shows in its patterned beds and clipped evergreen accents a marked return to two older styles—the parterre of 18th Century France and the topiary work found in the early Dutch garden. Paul Vera designed it.

IN THE courtyard of the home of the Princesse de Ligne is a decorative garden bed that has been made entirely of gravel and concrete in a colorful scheme of red, gray and green. The raised concrete border and the squares are designed to give the general effect of grass





A conventional garden finds a suitable site in New England



NOETZEL STUDIOS

THERE is much of the rugged strength of New England in the garden of Mr. and Mrs. Alvin B. McIntire in Newton Centre, Massachusetts. Stone walls and evergreens have been freely used in the notably straightforward design, while a magnificent Oak forms the focal point as one looks across the enclosed lawn with its rectangular central pool. The garden is not large yet it ably illustrates the value of simple lines, restrained planting and a wise utilization of open space devoted solely to the beauty of a good lawn. It offers an interesting comparison with the modern types of design which are illustrated on [illegible]

Understand what your plant names mean

By Phyllis Hall-Stevens

THE only person that called my friend *Rob* by his Christened name was his mother. When he went to church his mother's friends all called him *Robert*. At college his frat brothers, because of his red hair, dubbed him *Red*. Graduated from college and in business he felt the necessity of a more dignified title and was known to his business associates by his initials, *Z. L.* His wife called him *Nic*, since his last name was Nickle. The first name his grandson formed for him was *Dodo*, and his name in the obituary was misspelled to read *Nichol*.

Thus, in the short time of only a few years Zuhrob L. Nickle was called by seven different names, none of which were the ones with which his fond mother christened him. He denied none of these names and was not offended when addressed by any of them. However, on such occasions as the making out of his sheepskin, the application for his marriage license, and the signature on his checks he was very meticulous in the use of Zuhrob L. Nickle.

People have felt even more free in the renaming of plants. For instance, after a certain plant had been christened with the very dignified name of Verbascum, fond gardeners have called it Mullein, Velvet-plant, Flannel-leaf, Candle-wick Mullein, Adams-flannel, Feltwort, Hares-beard, Old-mans-flannel, Blanketleaf, Flannel-plant, Iceleaf, Lucernaria, Jacobs-staff, Aarons-rod, Shepherds-club, Hedge-tapers, Torches, Hagtaper, Cows-lungwort, and Bullocks-lungwort. Consider the imagination of those who have been able to liken the Verbascum to these many different things.

Just as most people acquire nicknames by which they are called more often than by their christened name, plants have many names given them by different gardeners. Fortunately, though, with all the languages in the world, each plant has only one botanical name, that is, only one scientific name.

Inasmuch as there seems to be a growing tendency in books, magazine articles, and nursery and seed catalogs toward the use of the scientific names of plants, we should all know how these names were derived so that we can intelligently understand and use them.

For the most part the scientific names are Latin, because all of the first botanical writings were in this tongue. This is especially helpful to the amateur gardener, inasmuch as most people are more familiar with Latin than any other language but their own, and, being a dead language, it does not change as do the modern ones.

Linnaeus, a Swedish botanist and known as the Father of Botany, in the middle of the 18th Century did a great deal toward bringing about standardization of the scientific names of plants. He has done a service to lovers and students of Nature for which the world is increasingly indebted. It was Linnaeus who conceived the idea of grouping and naming plants according to similar flower characteristics.

To the tree with which we are most familiar Linnaeus gave the name *Ulmus*. In Latin this means Elm. *Ulmus*, then, is the Genus name, the first word in the scientific name.

Just as you and I know that all Elm trees are not alike, Linnaeus knew that in order specifically to identify a plant by its name he must add a descriptive word to the first part of the plant name. This second word is called the Species name.

In the case of *Ulmus americana* we find that this Elm is the one which is more vase-shaped than the others, and with medium size leaves. Also, it is the most popular Elm grown in America. Thus, quite naturally it is called *Ulmus americana*.

"Yes," complains the garden-club member, "I can understand why they call that Elm *americana*, but where do they get such a name as *pumila?*" In a Latin dictionary we find that *pumila* means dwarf. Reading a description of this *Ulmus pumila*, we find that it is the Dwarf Elm, so named because of its small size, being almost shrublike.

Oftentimes as the Species name we see such words as *alba*, white; *aquatica*, water; and *nitidus*, shiny. These always refer to a particular characteristic of the plant. For instance, if the Species name is *alba* it may refer to any characteristic of the plant that is white, such as white bark, flowers, and fruits. If it is *aquatica* it may be that the plant thrives best near the water. *Nitidus* may indicate that the leaves are shiny.

Other Species names such as *vanhouttei* and *hamiltoni* refer to the person who introduced to the world this particular species of the plant.

At the bottom of the page is a very brief list of the most common species names, with their meanings. This list should be helpful to the amateur so that he will know something of the characteristics of a plant merely by the name. If one is interested in a more complete list, it is easily obtainable in a (*Continued on page* 61)

SPECIES NAMES AND MEANINGS

COLOR

alba—white
argenteus—silvery
aureus—golden
coccineus—scarlet
cupreus—copper
luteus—yellow
purpureus—purple
roseus—rose, rosy
rubra—red
sanguineus—blood-red
virens—green

SURROUNDINGS

alpinus—of mountains
aquaticus—in or near water
borealis—northern
palustris—marsh loving
pratensis—of meadows
rupestris and *saxatilis*—among rocks
silvatica—of the woods

GEOGRAPHIC

antarcticus—Antarctic regions
atlanticus—Atlantic regions
carolinus—Carolinian
graecus—Grecian
ibericus—of Iberia
indicus—Indian
italicus—Italian
orientalis—Oriental, eastern
occidentalis—western
persicus—of Persia
tataricus—of Tartary

FOLIAGE

acuminata—long-pointed
alternifolius—alternate foliage
centifolius—hundred- or many-leaved
mollis—soft

FLOWER

albiflorus—white-flowered
florepleno—full- or double-flowered
racemosus—flowers in racemes
secundus—side-flowering

HABIT

altus—tall
arborescens—tree-like
aromaticus—aromatic
gracilis—graceful, slender
horizontalis—horizontal
nanus—dwarf
princeps—princely, first
radicans—rooting
repens—creeping
spectabilis—spectacular
vulgaris—common, usual

MISCELLANEOUS

alatus—winged
armatus—armed, as with thorns
edulis—edible
mas—male
officinalis—official, medicinal
pisifera—pea-bearing
praecox—precocious, premature, very early



JEHL-BOURGES PHOTO

CONDÉ NAST ENGRAVING

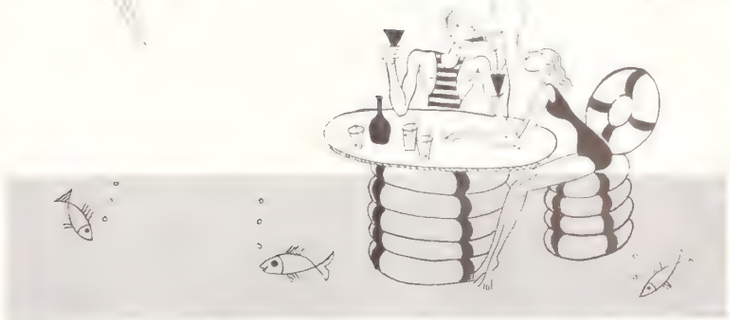
A cabaña captures color from the sea

HERE'S a crisp tang about this cabaña, with its coloring of whitecaps on a vivid sea. Furnished by W. & J. Sloane, it is entirely practical as furniture, floor and dressing table are waterproof. Wall paper by Franklin Hughes: Katzenbach & Warren; awning: New York Awning Co. Bathing accessories: Altman, Saks-Fifth Ave.



MARTIN BRUEHL

New furniture that goes in swimming



WHEN the cabaña maiden on the previous page stops for rest and refreshment between swims, this amphibious life-saver furniture will support her and her drink in comfort either beside the pool or in it. For the buoyant rings from which it is made are ample to carry weight in the water as well as on land. If desired, the upper ring of the chair can be turned down to form a hassock. The life savers themselves are covered in white canvas trimmed with white ropes and decorated with bright blue bands; the table top is covered in white waterproof material edged with white rope. From Mrs. Ehrich. Gay glasses decorated in yachting signals and a white painted tray finished with a rope edge repeat the nautical idea. From Saks-Fifth Avenue

Italian Provincial tables of the Eighteenth Century

By Robert Carrère

The French kings lavished vast sums on building and decoration, and their mistresses likewise. In the reign of Louis XV even more sumptuous surroundings were desired than those of the preceding reign. All Europe was committed to enormous extravagance in following suit. Gone were the days of heavy refectory tables loaded with massive volumes for the studious monk. Gone, too, were the endless banquets on groaning Tudor boards. Women came out from the cloistered life of onlookers to follow the example set by the famous French courtesans in holding the center of the stage.

Life in Italian villas became more joyous. Dullness was replaced by brilliance, or at least by what passed for it. Weighty speech was discarded in favor of light repartee. Cards and games of chance were substituted for jousting in the tilt-yard, and the buffet table for the banquet table. At an evening soirée, four or five hundred guests would surround tables where cards and cavagnole were played. Hanging from ceilings elaborately painted with cupids and flowers, enormous chandeliers shed a brilliance reflected a thousand times in tall console mirrors lavishly scattered through the rooms, and set off gleams of fire from diamonds about fair white necks, and in men's garters, shoulder knots, knee and shoe buckles. In the hair of the women, whose dresses gleamed with gold, silver and pearls, were artificial flowers, feathers and fruit, all in the most gorgeous hues. The men were almost as gay. Their hair was powdered, curled and dressed. Coats of rose, blue, peach and puce were ornamented with ruffles of ribbon and cravats of lace. Fabrics already costly in themselves were enriched with threads of gold and silver. At the tables immense fortunes changed hands and all-night play was followed by rides into the country, breakfast al fresco, hunting, the play, dancing and more cards.

The furniture, like the houses, the clothes, the stage, reflected the times and the life that the people led—a world that was one great masquerade of pleasure and frivolity, in which the most serious things in life were mock- (*Continued on page* 57)



ILLUSTRATIONS: 1—Louis XV Italian console and mirror of Venetian elegance. From R. H. Macy. 2—Reproduction of 18th Century dining table following the type found in the North. R. H. Macy. 3—Typical gaming table in fruitwood. The chairs are unique. R. H. Macy. 4—Highly polished [illegible] gesso ornament of the late Empire. From R. H. Macy. 5—[illegible] table with the usual cabriole legs. Courtesy of the [illegible]

X + Y = Z, WHEN

x = your summer cottage
y = a small expenditure
and z = a good investment

By Gerald K. Geerlings

Let X represent the unemployed end of your summer camp or weekend cottage, as well as your state of mind when there is no room to put up the overnighters who have surprised you.



Add Y which stands for a porch 7' X 12', consisting of cement floor, 4" square columns, outer wall 3' high, lean-to roof, and awnings which roll up by hand power. The cement floor (at 20¢ per sq. ft.) will cost $25, the lumber and millwork $55, the carpenter's labor $24, painting $5, awnings about $20. The total is $129-- plus or minus, depending on local conditions. The floor could be of wood at a slight saving, perhaps. The wall, 3' high, around the outside, will make the porch into a better bedroom at night and a more comfortable lounge by day.

Then Z is the result of this addition. The relatively small expenditure will net comfortable returns.



Let X be your summery cottage, blessed with a jovial atmosphere but lacking water. Not only is pump water hard to earn, but usually hard to use. And the buckets seem ever empty.



Add Y which supplies soft rain water stored up in three barrels and piped to the inside of the wash room. A platform could be built to support the barrels, surrounded with treillage, for about $11. Gutters can be erected (including down-spout to one of the barrels) at a cost of about 40¢ per lineal foot, so 40' would be $16. Assume three barrels cost $4. Connecting them near the bottoms, and a pipe with faucet leading to the inside, should not cost over $5. Fine mesh over the barrel which receives the water, and solid covers on the others, exclude leaves and mosquitoes.

Then Z is the grand total of ideal water for washing whenever you want it - if there is an occasional shower.



Let X designate the stifling heat under your roof because of no ventilation, and the state of your mind when you decide that the summer cottage is no cooler than the city.



Add Y in the form of ventilating louvers. If the roof is hipped, like the one on the left above, it will require a little hen-coop shaped louver as shown below; the entire cost complete should be in the neighborhood of $16. If the roof has gable ends, like that above to the right, a semicircular frame with louvers will do the trick - installed and complete for about $12. The passage of air between ceiling and roof will create a cool air buffer, instead of an oven radiating heat. Moreover, the circulation of air will dry the roof rafters and shingles on the under side, increasing their longevity.

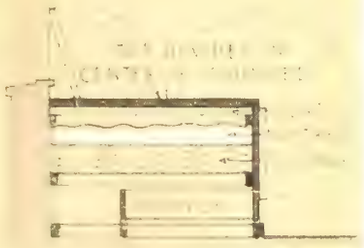
Then Z becomes the sum total of your satisfaction on spending a few dollars to lower summer heat and roofing bills.



ot **X** equal the condition
n the corner of the living
oom, where an antiquated couch
s undecorative in day time and
t night is not overly gracious,
s an emergency bed.



dd **Y** which is a built-
in combination emergency bed
and wall table with drawers.
Materials would not exceed $10,
while labor should not be over
$20. The entire bill should be
about $25, assuming that you
have a spring and mattress. The
latter are built in, and covered
by a divided top which is
hinged as shown, and supported
by slate.



Then **Z** becomes a table
top during the daytime. When
the bed is to be used, the
rear half of the top is hinged
back against the wall. The
other half is swung down
against the front, vertical
face. The slats are removable.



Let **X** be a living room which
extends up to the roof, with more
head room than is necessary and
insufficient storage space. This
means that trunks, bags and boxes
are constantly in the way.



Add **Y**, which is a tri-
angular "mezzanine" provided with
a door and a ladder. Several
joists, flooring, a vertical sur-
face of wall-board or wood of
regular or varied widths, and a
pulley above the door, combine
to provide storage space for the
not-wanted or seldom-used what-
nots. The little door could be
the Dutch type. The new wall sur-
face could be decorated with
amusing posters or wall paper,
or left plain. A ladder could be
conveniently hooked up against
the underside of the mezzanine
floor. The cost of labor and
materials should be about $20
without the ladder. The latter
could be home-made.

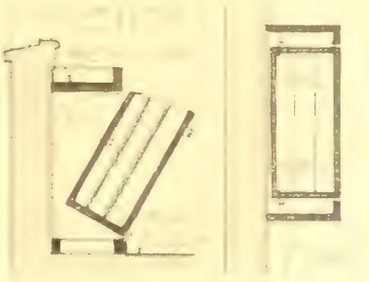
Then **Z** is the answer to
your baggage problem, for a minor
sum which accomplishes a major
operation in shipshapeness.



Let **X** be the equivalent of
a window-sill shelf for flowers,
and an absence of a container
for magazines and papers. Also
let it represent the stores of
water dripping to the floor



Add **Y**, a combination plant
shelf with a metal-lined pan, and
a container for periodicals which
is hinged at the bottom to tilt
forward. Materials are a matter
of only a few dollars, and could
be made by yourself. Otherwise a
carpenter is not likely to charge
over $12 complete.

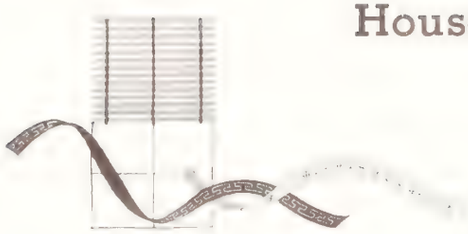


Then **Z** provides a pan into
which water can be poured liber-
ally. Below it is adequate means
for housing magazines neatly.

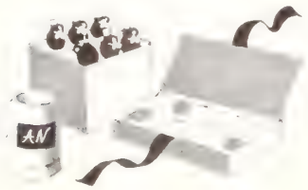


Each month these pages present practical and inexpensive solutions for architectural, interior and landscaping problems which are frequently met. Many of them can be executed by anyone fairly handy with tools, without recourse to professional assistance

House & Garden presents certain new ideas



VENETIAN blinds, now universally popular, are being subjected—and much to their improvement—to the fertile ideas of the decorators. Of course you choose the color of the blinds to match the general color scheme of your room. But now you can go even further. The tapes of these blinds, which figure prominently when the blinds are lowered, are now being painted. You take a motive from your wall paper or upholstery fabric. You can have anchors in blue and brown for the seaside cottage, or walls of Troy in Pompeian red or ivy in green and white or Adam classical urns in white and blue. This idea we picked up at Mrs. Ruth Fischer Thurston's.



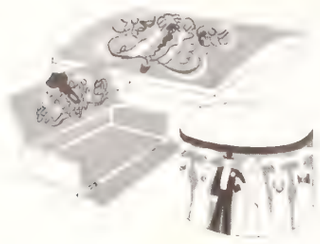
WEEKEND gifts, the terror of many a hostess and the bane of many a guest, can be made almost painless if you exercise some imagination. So we went around trotting out our imagination and here's what we are trying this summer:

(1) Bitters bottles. They come in a neat little cluster of six, each labeled and with a squilter attached. Did you ever know there were six different kinds of bitters? Well, there are, and each one adds its own subtlety to cocktails—Abbott's, Angostura, Fernet Branca, Peychaud, Orange and Underberg. This set, discovered at Saks-Fifth Avenue, ought to keep a hostess amused all through the week.

(2) Soap. Always a present gratefully received, although a good assortment is more amusing than the stereotyped package. At Au Bain we found a box of twenty-four assorted cakes of guest soap. If your next weekend guest is a dear old lady, you can supply her with lavender, and if she's a blonde, you can pick out a blue cake.

(3) Beer Mugs. While these come decorated with the crests of all the dear old Alma Maters in the country, you can have them decorated with the distinctive sign of the house. These Alice Marks provides.

(4) Little boxes are apt to be the weakness of any woman. We know one hostess who goes down on her bare bones every



night and prays, "Dear Lord, spare me from accumulating any more junk"—and the next time she sees a cute little box she can't rest until she owns it.

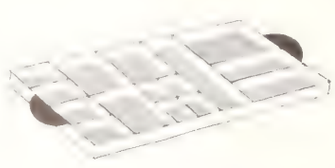
So in answer to prayer we put into her hands a choice of three boxes.

One is for music. It has a rounded top on which is pasted an old print. The front lets down so that the sheets slide out easily. The box is lined with decorative paper edged with gold.

The second is a hat box on which, instead of the usual old-fashioned print, the decoration consists of a photo mural. You can have a family group enlarged or a bridal party or whatever pleases your fancy.

For a third we chose a box for a man's desk. Its outside is painted red and its inside green and there is hand-wrought hardware on it. Maybe an orderly husband can be found who will be persuaded to keep his note paper in this kind of box. Jessie Leach Rector, the most fertile of these box designers, assures us there are plenty of such men.

(5) The Guest Room's Ready Helper is to the guest wing what a Lazy Susan is to a dining table: it concentrates all the necessities. When you prepare the guest rooms you carry the articles around in this tray—bicarb, absorbent gauze, aspirin, sunburn lotion, dusting powder, cold cream, hair pins, safety pins, collar-



buttons, cotton balls, cleansing tissue, tooth paste, emery sticks, telegraph blanks, ink, note paper, flashlight, tweezers, tooth-wash, pen points. The Erich Galleries will make up these universal trays to suit your own list of what is good to give.

Trays, by the way, make perfect gifts. Little trays for cocktails. Bigger trays for tea. Trays painted in the gaudy peasant style or finished most modernistically and fashioned out of the latest composition. Pewter trays. Brass trays. Trays woven of straw and raffia. Trays of tropical woods and, as John Masefield's poem reminds us, old tin trays.

(6) Place mats and napkins for country houses have just about run the designers' imagination ragged, yet at Rena Rosenthal's we found a new kind. The



mats are made of straw or cellophane and bound in blue and red rick-rack or any other old combination that will suit your hostess' taste. The napkins have been spared the straw and cellophane and are made of natural colored linen but bound in the same style.

Had there been space for another sketch we'd have shown some Italian place mats and napkins, because they always make a hostess sigh for the dear old Via Tornabuoni and the linen shops of Florence.



MATCHING your Dog is one of the least harmful of country house diversions. It isn't half so difficult a job as trying to dress up to your Delphiniums or select the exact color to wear when the Garden Club comes to see your Roses.

First of all you put your little pet into a collar and leash made of stout woven twine and dyed to suit his complexion. Then you dress yourself, for in this dog-and-mistress ensemble is included a belt made of the same twine and woven in the same style. Saks-Fifth Avenue, who disclosed these, furnishes them in any color you wish. They also provide bright-colored dog towels, on the principle that even the most wary maid might otherwise be apt to supply Fido's to the guest.



ANTON BRUEHL

THE generous spaghetti bowl at top of page and walnut dishes at right are from Russel Wright. More sophisticated are the bird's-eye maple pieces—plates, a fruit set and salad bowl with walnut inlay, and maple and walnut beer mugs designed by Helen Hughes Dulany: Arden Studios. Wooden fruit: Rena Rosenthal. Maple cocktail glasses and mahogany tray inlaid with tropical woods: Cummings & Lugbill

Wooden service for summer tables

Chosen Thistles to help the summer garden · By Louise Beebe Wilder

THE summer garden, like those who tend it through the long hot days, needs a stiffening, an astringent influence. Growth is soft and luxuriant, color riotous, unstinted. Plants that cool the whole show down and bind its parts together come as a distinct relief. "Plenty of white flowers," that too frequently offered palliative for a garden gone color-wild, do not turn the trick. On the contrary they merely break up the straining hues into hard units; they do not bring about unity. Plants with silvery or blue-green foliage and masses of gray-blue flowers make the best binders, and I have in mind the so-called garden Thistles with their severe, upright habit, and the metallic tones of both leaves and flowers as supplying that something austere and styptic which this season of laxness and lushness seems to stand in need of.

Perhaps to many reading this article the very words garden and Thistle will seem violently inimical to each other. Few persons indeed would want the common wild Thistles loosed among their cherished borders. Most of us have suffered from them either as cultivators of the soil or as wayfarers because of their determined spread among crops or their prickly contact. But even these, the great Pasture Thistle with its honey-sweet balls of magenta bloom, and the little pestiferous Canada Thistle, if looked upon in their proper setting and without the memory of past injury, have real beauty for the seeing eye. Neither of these, by the way, though spread over our hospitable land, is what Mr. Bernard Shaw holds up to ridicule as "a hundred percent American", but came to us, as do so many aliens, with all their assurance and insensitiveness in a high state of development.

But the Thistles under present consideration are not of these. Garden Thistles, so-called, are of many kinds but there is not space here to treat of them all. This article is intended to serve merely as a finger pointing toward a closer acquaintance with a group of useful plants that is rather commonly neglected. They belong to three tribes, the Eryngiums, or Sea Hollies, members of the order *Umbelliferae;* the Echinops, or Globe Thistles; and the Carlinas, of the order *Compositae.* All are readily raised from seed so that the fact that American nurserymen stock very few kinds is easily overcome. Some indeed, once established, look to their own seed-sowing in rather too free a manner, but the seedlings are distinct in appearance and so easily detected and rooted out before they are too firmly anchored. They do not, as is the case with many a seedling wolf, appear garbed in the clothing of some innocent lamb until so firmly established that they are difficult to eradicate. They are quite hardy, especially if grown in light soil that has been deeply stirred, and full sun, the perennial species long enduring and not requiring frequent division; indeed they resent disturbance and are best left to form fine broad clumps, which they do without haste, the biennials of course dying away after they have flowered, but leaving a sufficient number of young about to take their places.

As being the finest and most useful among these Thistle-like plants we shall do well to consider first the Eryngiums, or Sea Hollies. The color of the stems of these plants, the spiny bracts and the long Teasel-like flower-heads, is silvery or blue of a distinctly metallic quality. They are for the most part deep rooting hardy perennials, but one biennial species is exceedingly fine. They flower in July and the silvery stems with their finishing clusters of blue "Thistles" may be made effective use of in vases indoors.

Eryngium alpinum, the Sea Holly of alpine pastures, is not personally known to me, but the illustration and popular account prove it to be a very attractive kind, the blue flowers surrounded by a double frill of shimmering silver bracts. Seed of it is offered in several catalogs and it is not more difficult to grow than any of its kin. It is, however, a biennial and so must be annually raised, or allowed to do its own seeding. The height is not more than eighteen inches and is often less. It belongs to western and southern Switzerland, Jura



THE PASTURE THISTLE

On these pages are pictured worthy members of the Thistle tribe, chosen for their garden merits. They are particularly useful to strengthen summer effects



ERYNGIUM AMETHYSTINUM

and Carinthia. Of a like dwarf stature is *E. bourgati*, from stony pastures in the Pyrenees. A number of years ago I raised this species from seed and have enjoyed ever since its steadily widening stock of clumps as a foreground planting in sunny borders. It is a first class hardy perennial. The effect of the plant is very blue, always with the characteristic metallic sheen. *E. spinalba* is another dwarf and really lovely kind, seeds of which are to be had. It comes from Dauphiny and the flower heads are almost white as are the stem and the spiny frill.

Some years ago I saw in the rock garden at Kew a curious little Eryngium said to come from high up in the Sierra Nevada of Spain. This was *E. glaciale*. The plant was only about three or four inches high, the leaves extraordinarily spiny and silvery and the little flower heads a pale metallic blue. I am unable to find this minute Sea Holly listed in any catalog and would like well to know where seeds of it may be found. Mr. Farrer refers to *E. glaciale* as "the neatest, finest and most unfriendly of little thorny tuffets, armed in copious spikes of silvery gray, deepening towards shades of blue, with fish-bone spines of ivory glinting as its stems of three or four inches unfold towards the frill and the flower." Mr. Farrer speaks also of *E. prostratum,* of which we have an illustration, that "forms quite a small central rosette of thin oblong green leaves, sparingly toothed and wholly unarmed, from which lie out upon the earth in a star all round short (*Continued on page 60*)



ERYNGIUM SPINALBA



BLUE ALPINE THISTLE



ERYNGIUM GIGANTEUM



ERYNGIUM BOURGATI



CARLINA ACAULIS





It overlooks Long Island Sound



GEORGE H. VAN ANDA

THE HERALD garden of Mr. and Mrs. Thomas Crimmins at Noroton, Connecticut, slopes southward between partially enclosing brick walls to a pergola and teahouse which face the waterside. It is one of those abundantly planted gardens which are full of horticultural interest and do not depend mainly on general design for the achievement of their fullest effects.

Shrubs, evergreens, bulbs, vines, aquatics and a wealth of herbaceous plants have been assembled on the various levels in such manner as to present an almost endless variety of impressions. It is a garden to be enjoyed in comfort, too, for the paved paths make pleasant walking even after a rain. Louise Payson was the landscape architect

ARCHITECTURE THAT CAME FROM ATHENS

By Sylvia Starr and Joseph B. Wertz



It is nothing short of astonishing to happen into an obscure little American village and find, quite unheralded, the quiet streets literally lined with the most magnificent adaptations of Greek temples done in wood and meant as the every-day dwellings of simple and otherwise unpretentious people. One cannot help wondering over them and conjecturing too. Why should the admiration for things Greek—so intense at the time these were built—have been translated into the very mode of housing? Perhaps logically it should not have been; there are so many obvious discrepancies between marble and wood, balmy Mediterranean climate and icy northern weather. It is truly remarkable that in the face of so much adversity this style took deep root, flourished and survives.

About a century ago, the population in the westerly portion of New York State was still pioneer stock; agricultural of necessity, but of a very different mental caliber from the average farmer of today. Their villages had only just emerged from the virgin forest, and on discarding the log cabin for the first frame houses, one may suppose that they were anxious not to seem to lag behind the rest of the country in the appearance of enterprise, that they were still thoroughly appreciative of the virtue of sturdy construction, but eager also to make a gesture appropriately significant of their so recent triumphs over stern privation and even grim adversity.

Those staunch ideals which ever companioned their struggles evidently seemed to them epitomized in the perfection of Greek culture, and the rather austere massiveness of the Greek architecture bespoke a desirable stability, so that in following the trend of reaction from the cramped crudities of the one-roomed cabin to the spacious superfluity of plan and sophisticated detail of decoration in the new dwellings, one finds, perhaps, only the cumulative physical manifestation of the various spiritual aspirations of those early builders.

Of course many of them had the contemporary American plan books with adaptations of the measured drawings of *The Antiquities of Athens,* by Stuart and Revett, the two English architects whose tremendous work, coupled with the passionate poetry of Lord Byron on the glories of Greece and her struggles for independence, probably did most to start the movement under way. Sympathy, in fact, became so keen than even in this comparatively far outpost of western New York the farmers were said to be actually organizing a regiment for Greek relief.

When such influential personages at home as the financier Nicholas Biddle, who was also a statesman and a scholar of wide repute, built for themselves houses that as nearly resembled Greek temples as was physically possible under the altered circumstances, one is not surprised to find a great many of the more affluent embracing the style, but that the movement thus created continued even to the frontiers was quite evidently due to a psychological ripeness of far deeper significance than mere style craze.

In the finish of the interiors—[illegible] on the Greek pilaster and [illegible] perfect. Such fine [illegible] entirely incompatible with comfort, except in the South. Trim was copied bodily from the measured drawings of Greek mouldings and details, or, when such an authentic source was not available, then as nearly "in the manner" as the local carpenter could contrive it.

There are still a few forgotten villages which were just beginning to flourish in the expectation of future expansion at the time of this Greek Revival furore, where perhaps the railroad "went the other way" or for some other reason nothing of business import ever developed, so that they have remained almost exactly as they were nearly a hundred years ago, with the result that the Greek Revival house has perhaps been most perfectly preserved there.

A unique example of such a town is Panama, New York. One descends upon it, from the east, quite unexpectedly, and sees it only after tilting precariously over the brow of a hill. There at the bottom, clustering about the quaintly named Little Broken Straw Creek, one finds this paradox of miniature mansions—not all of them so miniature, to be accurate, although none is actually in the accustomed scale of mansions. They are now lived in almost wholly by vaguely indifferent farmers who have long since replaced the original small window-panes with larger and larger sheets of glass which can be more and more quickly cleaned, painted the wide expanse of white dado and window trim indoors a more "practical" color, stuck on a gingerbread porch or two, and otherwise [illegible]



TENNANT HOUSE, WESTFIELD, N. Y., 1830



GLIDDEN HOUSE, PANAMA, N. Y., 1850

GLIDDEN ENTRANCE



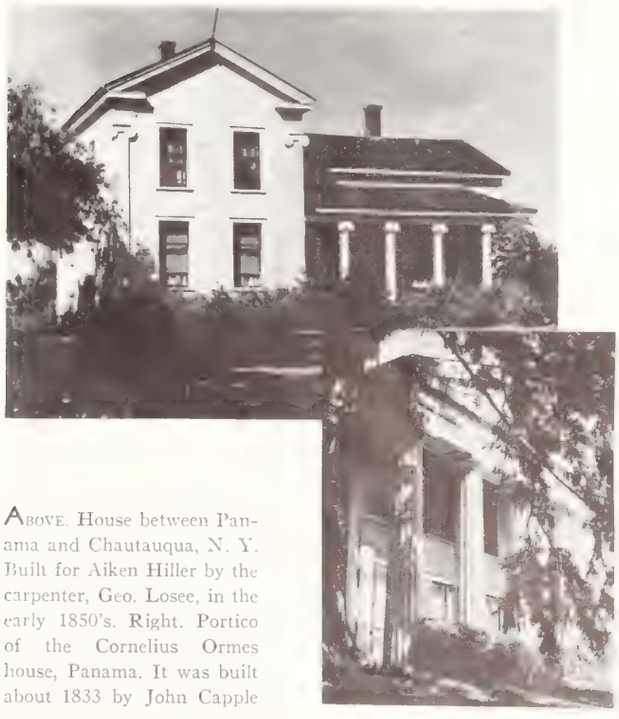
SKETCH MADE ABOUT 1870

ured many of these fine old dwellings.

A precious few have been preserved in the original. Of these one of the oldest is probably the Dr. Cornelius Ormes house, shown at the bottom of this page, which must have been standing in 1833 when he opened his office here. John Capple, contractor and builder, was also the architect. He had a fine feeling for proportion or else he copied extremely well; certainly his handiwork has endured. The trick of using a flat surface on the front to contrast with the horizontal shadows of the clapboarding at the sides is a happy one.

Capple built the John Steward house, also shown, whose owner was one of the town's first school-teachers, though this was probably a side line from his regular and necessary farming activities. He settled here as early as 1821, but this house, according to one of the town's oldest present inhabitants, was not built until a somewhat later time. Here the treatment of the Greek motif purely as decoration by using pilasters instead of the freestanding columns seems a more reasonable solution of the problem presented by the peculiarities of wooden construction in this climate.

The builder of the Horace H. Glidden house is unknown, as is the date of its construction, but it was probably done at very nearly the same time as the rest. At the right is an amusing sketch of it made when it was the property of James Knapp in 1870. The architectural detail of this residence may be a little crudely executed, but the general proportions of the entrance treatment are excellent. Again, the pilaster decoration has been more judiciously applied to the larger portion of the house, while the one-story wing has been permitted the freestanding column,



ABOVE. House between Panama and Chautauqua, N. Y. Built for Aiken Hiller by the carpenter, Geo. Losee, in the early 1850's. Right. Portico of the Cornelius Ormes house, Panama. It was built about 1833 by John Capple

where it becomes really useful to a porch of dimensions consistent with actual needs.

The columns are, of course, fluted and adorned with the lovely scroll capital so suggestive of the spirals of twin nautilus shells; incidentally, it is no mere poetic allusion, but a fact that the volute of these Ionic Capitals was often determined by the twisting of a string around a whelk shell and attaching the stylus to the end of the string, which in unwinding gave the desired curves.

There was a carpenter still living in Panama some twenty years ago (he was then an old man of over eighty) who carved such columns out of the solid trunks of trees. He was of Dutch descent and named John Newhouse, probably an Anglicized spelling of Nieuhaus, and he may be the woodcarver responsible for the rather humorous distortion of the Greek Anthemion motif that was so popular hereabouts. It has grown so simplified as to resemble more a rather modernistic owl's head than the symbolic leaf of classic conventionalization which is its inspiration.

Pictured on the opposite page is another very lovely if somewhat crudely detailed house in Ashville, not far from Panama on Goose Creek. The earliest records bespeak it as belonging to one Victor M. Matteson but he could hardly have been the original owner. Here we see again the pleasing combination of flat white surface as background for the front of the house, where the detail of decoration has rightly been concentrated, with the variety of the sharply defined shadows that come from the overlapping clapboards at the sides. The shuttered blinds that now adorn this house obviously do not "belong", and must have been added at a much later date.

Another more stately mansion in Ashville served as model for a really imposing country estate which its owner, Sardius Steward, built about midway between here and Panama. The sketch of this, executed in the typical manner of the period by



SARDIUS STEWARD HOUSE, ASHVILLE, N. Y.



AT FREDONIA, N. Y.



FROM AN OLD PRINT

some local draftsman for the *Chautauqua County Atlas* a little over fifty years ago, and reproduced above, shows spirited activity going on about the place. One wonders if, perchance, that is Mr. Steward who is about to drive off the grounds at the very moment when his lady is seen emerging upon the front porch to receive a feminine caller. Surely, however, this would hardly have been in accordance with the strict etiquette of the time, even supposing the caller in question should have been an unwelcome one, so perhaps that is Sardius pacing the lawn beside the house instead. Evidently he was a very busy man for he is said in a contemporary record to have "acquired a large estate by perseverance and work."

Practically all of these so-called Greek Revival houses manage to give the gracious impression of sizable estates, although it is a fact that many of them are set rather close together on obviously smallish lots. They have an undeniable charm that is truly delightful in its strange admixture of classic dignity and refreshing naïveté. Possibly they do not all reflect the real economic condition of the epoch as we are told all "true architecture" should, but it seems no mere fantasy that they do reflect a very sincere and spiritual striving after an ideal of beauty and stability, and that it is these very qualities which decreed they should withstand serenely the ravages of time and adverse criticism until the present day.

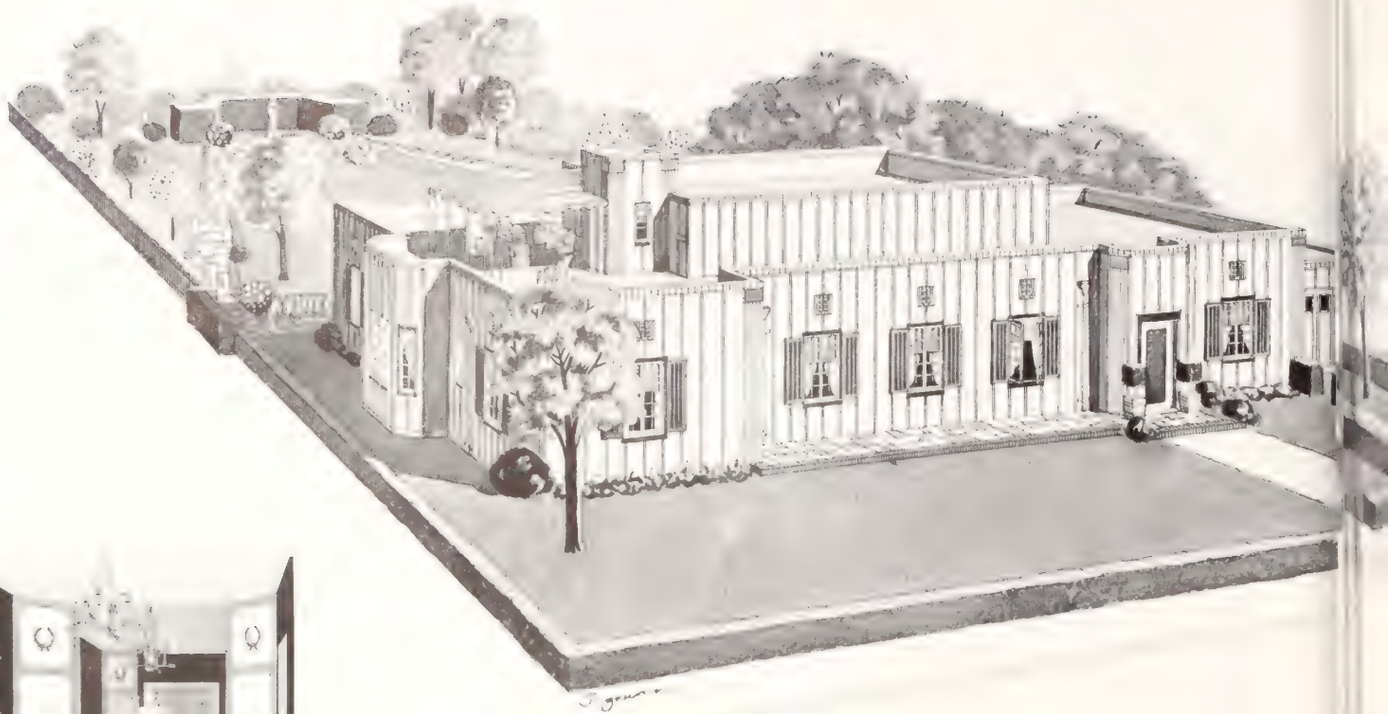
It is to be devoutly hoped that those into whose hands these houses of the last century's middle age fall from now on will treat them kindly and cherish them for the light they throw upon the lives of the men who brought this country safely through its period of adolescence, if not solely for the architectural heritage they represent. Certainly it was not fine architecture that the Greek Revival brought us, but it was real American architecture in the sense that it bore no relation to the styles of an overthrown Mother Country.



MATTESON HOUSE, ASHVILLE

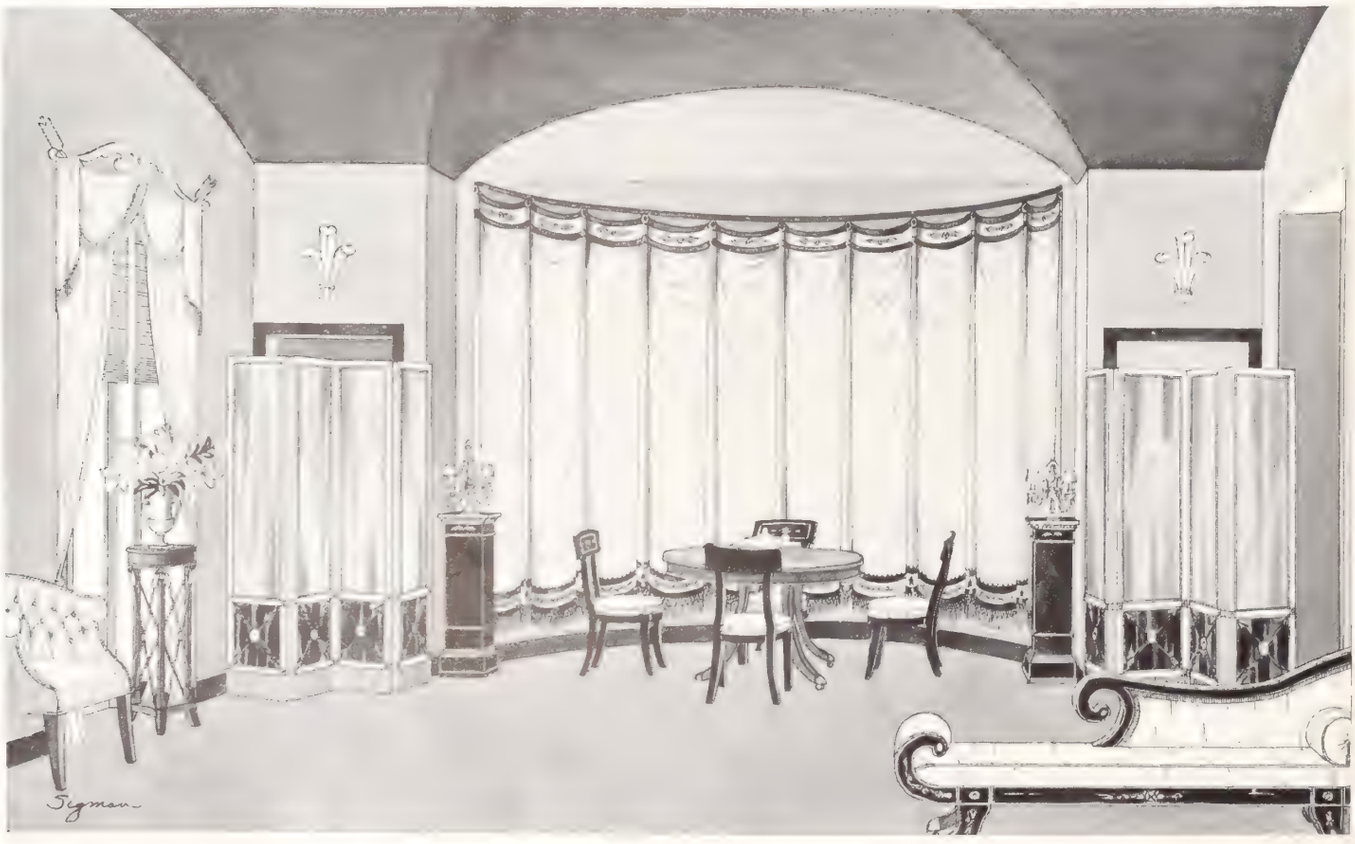


JOHN STEWARD HOUSE, PANAMA





On view at the Century of Progress



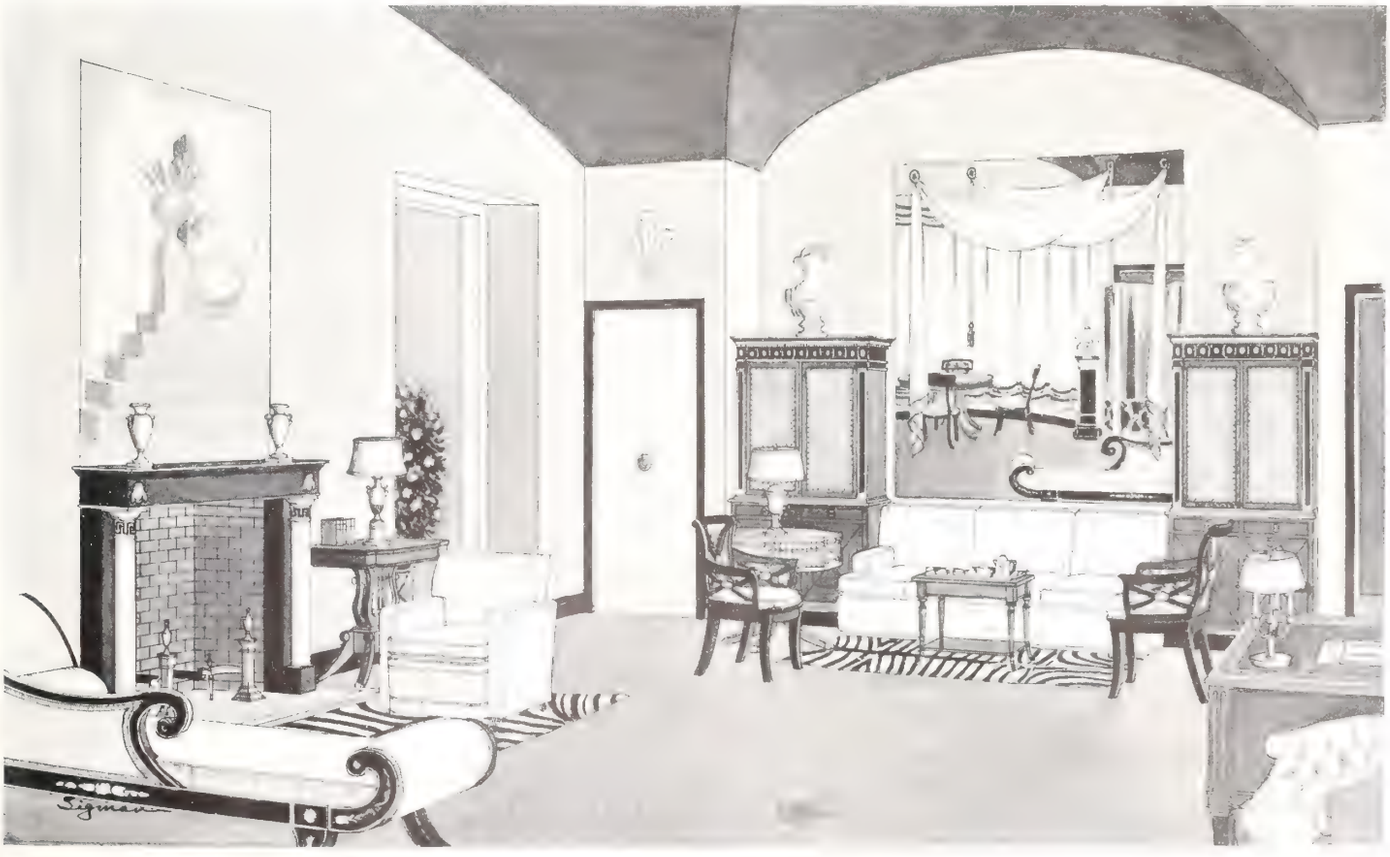




PROMINENT among model homes at the Fair is W & J Sloane's, designed by Corbett, Harrison and MacMurray. Exterior siding is a series of concave strips treated in the fashion of flutes on a classic column. Walls are white. Pilasters are edged in silver and have orange capitals. Shutters are aquamarine blue. Ralph E. Griswold, landscape architect. Garden supervised by Garden Club of Illinois Advisory Committee.

PLEASANT [illegible] manner that gracefully harmonizes a modern background and [illegible] furniture. Octagonal entrance hall and the dining end of living room are shown on the opposite page. The hall is in black, white and olive green. Black and green onyx paper covers walls. Curtains are green taffeta, pearl trimming. Chairs are mahogany, green leather upholstered

LIVING room walls are lemon and ceiling blue. The dining bay is hung with white drapery. Blue and white mirror screens will close it off. A white lapin sofa flanked by Regency bookcases occupies niche at other end of [illegible] Chaise-longue is covered in white corduroy and the chair opposite is also white. The [illegible]





CURIOSITY CHACE

SUSPICION DE BROCKE



HANDS OFF DE BROCKE



WONDER DE BROCKE



SURPRISE DE BROCKE



SELF-DEFENSE GUILLAUME



INNOCENCE



MICE! DE BROCKE



PROTEST CHACE

Who says that cats are all alike?

Sewage safety for the country house

By Thomas H. Ormsbee

Among the problems which the immature municipality brings to the country house owner is that of sewage disposal. In a suburban area with a sewer system and communal disposal plant, connecting the house to the street sewer and paying higher taxes for this sanitary service ends it all, but where the country house is more isolated each owner must cope with the question for himself. He cannot leave it to chance or delude himself that any old system will serve. Some hot August day when his house is filled with guests the make-shift disposal system will suddenly cease to function and an otherwise tactful guest will ask whether that queer smell is just part of the regular country air or what?

In providing means that are final and sanitary, two things must be considered. Is the system large enough so that extra strain will not flood it and bring the fouled water to the surface, and are you sure that this sewage is not contaminating your own or a neighbor's fresh water supply? To pollute drinking water by underground seepage and thus provide a breeding place for typhoid and other illnesses is not to be tolerated in this day and age of sanitation.

Of course, nobody thinks of disposing of sewage by piping it to a brook or letting it flow down a sandy side-hill some distance from the house. Those were the methods of the ignorant and unscientific past. We all know that below ground is the place for such household wastes. To accomplish this we can use a leaching cesspool, a tight cesspool, a septic tank or some more elaborate system such as the Imhoff tank. The latter, however, is only resorted to for institutions or very large country places.

The leaching cesspool is the commonest and cheapest, but not the surest and most scientific. It is a hole six to ten feet in diameter and eight to twelve feet deep, lined with rough stone or brick laid without mortar. Finished and covered several feet below ground, the household waste flows into it and gradually the liquid portion leaches into the surrounding soil. If the builder has done a thorough job, he has probably shattered the hard pan at the bottom with dynamite to increase the drainage, thus making it the surest contaminator of the subsoil water, for such sewage is never anything but germ-laden raw effluent. How far such a source of pollution is effective is not known to a certainty, but sanitary experts all agree that leaching cesspools should not be allowed. Moreover, they gradually fill up and have to be cleaned frequently. It is disagreeable work and the charge for it commensurately high.

The [illegible] sanitation authorities approve and recommend are those in which the wastes undergo a bacterial fermentation which finally renders the sewage odorless and harmless. It can be accomplished by a septic tank or a tight ces-pool. The latter, with its two chambers is really a variety of the septic tank itself. The first vault is built of stone or brick laid in mortar and covered with a coat of waterproof cement. With both supply and overflow pipes below the normal level of the liquids in this compartment, beneficial fermentation takes place before the liquids pass over into the second chamber from which they gradually seep into the ground. Such a cesspool entails more excavation and construction than a septic tank, and since it accomplishes nothing that cannot be done with the latter, is only used where sufficient ground area for the disposal field of a septic tank is lacking.

The septic tank is an air-tight cylindrical or oblong vault placed below ground in which raw sewage by the bacteria inherent in it, purifies itself. The first stage of beneficial action takes place within the tank itself and the second in the porous pipes that constitute the disposal field. From the moment the household wastes enter the tank, fermentation begins its work of reducing them from noisome sewage to harmless water. In the tank, both intake and outlet pipes extend below the level of the contents and there is a baffle plate across the center which prevents direct outward flow. The heavy solids of the effluent sink to the bottom and anaerobic bacteria, which develop only where there is no oxygen, breed rapidly and break these up so that they rise to the top and provide the ever present scum which excludes all air from the contents of the tank and also stimulates the fermenting or cooking of the entire contents. While this is going on, liquid from the tank is also flowing into the disposal field which is porous land tile laid in shallow trenches and covered with earth and sod. Here some air is present and aerobic bacteria, those which thrive where there is oxygen, develop and complete the process of transforming the wastes into clear water.

This is the principle behind the septic tank, and is in brief what happens to sewage that passes through it. Installing such a system is neither complicated nor, considering the service rendered, expensive. The tank itself should be large enough to [illegible] four hours. It can be bought ready to install or built of brick or poured concrete. Ready-made tanks are to be had of steel, concrete or vitrified tile.

[illegible] field needed is entirely a matter of size of household. On an average, the daily volume sewage of a country home can be reckoned on the basis of fifty gallons per person, and for every fifty gallons of tank capacity there should be thirty feet of disposal field. By these figures it is evident that for a family of eight, servants included, there should be a tank of five hundred gallons capacity connected with a disposal field of three hundred feet. Here ample provision has been made for added capacity to take care of guests.

In installing a septic tank system, certain requirements of construction should be adhered to carefully. The tank itself can safely be as near the house as ten or fifteen feet, but the piping connecting it with the soil line of the plumbing should be water-tight. This can best be accomplished by using cast-iron pipe; four inch is the proper size, with all joints calked with oakum and lead. At a convenient point between house and tank, this line of pipe should have a "cleaning-out" fitting that is easily accessible to provide a means of removing rags, solidified grease or other substances that might block fresh flow through the pipe. Sometimes vitrified tile with cemented joints is used between house and tank, but the disadvantage is that the rootlets of trees or large shrubs attracted by the water may find a pin hole in the cement joints through which they will grow and finally clog the pipe.

From the tank to the disposal field, the first three or four lengths of pipe should be glazed tile with tight cement joints. From there on, three or four inch porous land tile laid in shallow trenches is used. For proper action, the trenches of the field ought not to be over eighteen inches deep so that the warmth and evaporation of the sun may be effective. In digging the trenches, there should be a slight grade away from the outlet of the tank, an inch to every ten feet is adequate. When dug and graded, the bottom of these trenches is then covered with a two inch layer of medium-sized [illegible]

Shopping Around...



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Two [illegible] blanket by Kenwood and a crisp, white dimity blanket cover with filet embroidery insertion, by Wamsutta. Blanket, 72 by 84 inches, in white and pastel shades. $6.75. McGibbon & Co., 49 East 57th Street, New York. Coverlet is 72 by 90 inches. $2.95. B. Altman & Co., [illegible] Ave. at 34th St., New York.



DESIGNED like the astronomical instruments of ancient mariners, the sundial above is an appropriately maritime touch for seaside gardens. It is of exceptionally fine workmanship, made by an architect. Bronze, $15. Pedestal is stone gray terra cotta, 31 inches tall, $12.75. Dial and pedestal complete, 42 inches tall, $27.25. Galloway Terra-Cotta Company, Walnut and Thirty-Second Streets, Philadelphia, Penn.



A [illegible] flower holder [illegible] doughnut to decorate out-of-doors umbrella tables—with center hole for the umbrella shaft. Built-up in two tiers, it is divided in half-sections. Diameter, 13 inches. Colors to order. $7.50. Blanche Storrs, 518 Madison Ave., N. Y.



FOR coming-out parties of young seedlings there is the rack above in which growing plants may be kept until ready to be set out. Also handy for transplanting. Dark green, painted tin. 13½ by 5 by 5 inches. $2. Glenn Gardner, Jr., 945 Palmer Ave., Bronxville, N. Y.



ABOVE, pottery breakfast service, simple and modern in design, shading from palest gray-pink to rose at the edges. Coffee pot, sugar, cream, 4 cups and saucers, and 4 plates cost $16.50. Mary Barlint, 747 Madison Ave., New York



THERE'S no difficulty keeping the children in their own back yard with the super gymnastic set there to amuse them. Made of strong and durable rustic lumber, it consists of a seesaw, ladder with pole to slide down, a swing, trapeze bar and rings. 7 feet wide by 7 feet high. $10. The Playroom, Inc., 510 Madison Ave., New York.



THE smart little buggy above is a picnic cart for those who like to rough it comfortably. The wicker basket, 15 by 23 by 12 inches, collapsible metal frame and parasol tuck into your car. At the end of the road, set the basket down on its rubber tires, put up the parasol to protect your victuals from sun, and push off to a favorite spot on beach or in field. $27.50. Lewis & Conger, 6th Ave. at 45th Street, New York.



JARS—shapely and colorful have a fascinating interest. [illegible]

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- - - for just a trifle more!

There is one revealing distinction which belongs to La Salle alone among all the cars of its price: it is impossible to conceive of a place or an event where La Salle would not be adequate to the occasion. You can call the entire roll of American watering places—and you can add a formal engagement at the Waldorf or the Ritz—and at never a place would you hesitate to meet the doorman's scrutiny through the window of your La Salle. . . . Nor would you *expect* anything else, once you had comprehended the La Salle tradition. For La Salle came out of Cadillac—and bore, from the very date of its introduction, the unimpeachable hallmark of Cadillac prestige. . . . And thus it is that a new La Salle is such a wise investment. For, superimposed upon its matchless quality and its incomparably delightful performance, is the very tangible value of a car that really "belongs." . . . There's a lesson here, most obviously, for those who pay the price of La Salle—but fail of La Salle's prestige. And we think there's a moral *equally* strong for those who *might* have owned a La Salle for just a trifle more. . . . When the time arrives for you to decide once more on a motor car, we hope you'll remember and act upon this undeniable fact—you'll never encounter a place on earth too smart for a La Salle.

La Salle V-8

• A GENERAL MOTORS VALUE •

Inside the bride's Delphinium house

CONTINUED FROM PAGE 191

inexpensive silk Louis Seize ar
pair of stools
We p
room the faint stripe, a color that
gray in some lights, and almost
mulberry. The woodwork we
to be white
color was friendly
of the gallery
French design
gray white of
The two bookcase
fireplace gave us a
splash of brick
a deeper tone of the b
of the recesses. The
of a Louis XV o
composition, and
was painted the
we wanted a gra
and letting gilt
n't afford it, so we go
to design such a molding in plaste
and the mirror was inset in the wall,
and then this plaster decoration ap-
plied. A pair of lighting fixtures, drip-
ping with crystals, was placed to flank
the mirror. A similar pair was used on
each side of the dining room door.

Thinking of the masses of color to
me, when real Delphiniums bloomed
the garden, we were insistent as to
ted curtains. Both were of a
ratin dark gray, the carpet covering
floor entirely, the curtains plain,
of thin silk, bound with a narrow dark
blue tape. The arched top of the high
central window forced a drapery there,
but the other two windows were given
valances with really grand curves,
copied from those in a bed-hanging
in an old print. There were to be no
under-curtains.

All these large color-masses being
disposed of, we began to use our col-
ors, using piles of samples which we
carefully compared to the real flowers.
On one side of the mantel there had
to be a sofa long enough to lie down
on, but not too clumsy. This sofa we
covered in blue faille and placed it
on the window side of the room. Op-
posite, a large French chair covered
in a slightly different shade of blue
velvet, hugged the fireplace, and an-
other chair sat beside it. This smaller
chair was a fantastic copy of a rather
bastard Empire chair, just the wrong
French touch we both liked. This was
covered with a flowery dress silk. In
front of the fireplace we placed a low
walnut table, exaggeratedly large.

PIANO QUESTION

In the southeast corner of the room,
Camilla's piano was placed. We twist-
ed and turned it, and finally ended
by turning its tail into the corner,
even though the light might not be
as good. In the angle between its
straight side and the dining room door
we placed a tall whatnot, which was to
be filled with little flower pots and
odds and ends of china figures, and
so forth. But the leather man's little
job was to be the sensation of that
side of the room: it was slipcovering
two old-fashioned piano stools with
cardinal red leather. Camilla set her
heart on that rare Delphinium red,
somewhere, so here it came to pass.
We bought a cheap pair of ugly old
piano stools, the kind that whirl
around on spiral screws. We planned

of this
over the base
its top permit-
screw, and a
petticoat fitted
and bottom covers
th a small scallop of
nd our leather friend
ny gold sprig over the
he whole thing . . . you
anything saucier, gayer,
two fat gilt-sprigged red
On the two candle-spaces of
mirror we used a pair of heavy
candlesticks that Camilla had
ought up from Charleston

FOR GAMES

In front of the window behind the
sofa, we placed a card table and a pair
of chairs. This table was a copy of an
old one, and was for use. It was to be
kept uncluttered, so that a backgam-
mon board might be placed on it, or
a tea tray, or a work basket.

In the corner back of the two fire-
side chairs we managed to get our
other famous color splash. We bought
a common kitchen table, round, and
made a velveteen cover for it, hanging
to the floor all around. This was of a
dark, red-violet color. On the center
of it we placed a large Chinese vase,
painted the red of the piano stools,
which was to be the main container
for the Delphiniums. We could see
their tall mass rising above this dark,
rich coloring, and we thought the
red jardinière exactly the right thing
to hold their changing blues and
purples and pinks. The rest of the
table was to be given over to an
orderly arrangement of favorite maga-
zines.

On the wall space between the win-
dow and the door, near the card table,
we placed a narrow cabinet, doors be-
low and open shelves above. The lamps
in the room were white alabaster, with
plain shades of gray silk, lined with
pink for warmth of light. We used very
few *objets d'art;* the old French clock
and the two vases on the mantel
seemed enough.

On the two broad wall spaces under
the gallery, we placed a pair of con-
soles, with marble tops, which were to
hold huddles of small pots of other
flowers. Above these were hung a
pair of large prints of French gar-
dens. Near the staircase entrance, we
planned to use a screen later.

Now for the surprise: walk with
me to the large French window, and
look out into the garden. Now turn
around, and look up! Opening to the
center of the gallery, you see a red-
violet room! That is the little upstairs
study, which we had to make some-
thing special. It has a lot of book-
shelves, and a big desk, and an easy
chair and a sofa, an absolutely per-
sonal retreat. But as its double doors
are usually open, for the garden views
through the high central window,
Camilla said it must be planned as a
part of the living room. She is col-
lecting black and white prints of old
Charleston houses for the wall spaces
not filled with books. The furniture
in this little study is covered with gray-
blue corduroy, and curtains of linen
of the same color are used.

We really shouldn't be upstairs yet,
we haven't finished with the rooms
below. At present, this study and the
maid's room are the only things fin-
ished up here. Later there will be two
guest rooms and a bath over the din-
ing room side, and another maid's
room, or two, on the other side.

Back downstairs, we go into the
dining room. This room was small, so
we painted the walls and the ceiling
the grayish-white of the living room,
which took care of the business of
both sides of the door, always a
nuisance. The translucent curtains are
of white pongee silk, bound on all four
sides with a dark blue moiré ribbon,
and looped back with stiff tiebacks of
the same ribbon, blue and white.

We bought a simple Louis XV din-
ing table, and painted it white. Its
cheap wood would have spoiled every-
thing. For the chairs, we jumped a
King ahead, and used the simplest
Louis XVI models, comfortable and
smart they were, and covered them
with a blue and white striped stuff, a
heavy satin-finished material. Frames,
of course, were painted white. The
serving table, on the longest wall, near
the pantry door, was of fruitwood, of
a golden brown. A bookcase of the
same wood was used on the wall to-
ward the living room, to hold a service
of old gold and white china. The
tureen of this old service was used
as a centerpiece on the dining table.

Now for the splash . . . each room
must have its splash! In this one, we
achieved it by buying two of those
pyramidal wire flower stands, and
painting them white. These are to be
flower pyramids, all the year around.
Large pans of tin sit on the floor under
the stands, so that a circle of pots
may be placed at the base of the
stands, completely masking the bases.
These pyramidal affairs we placed on
each side of the south window. I for-
got to say we used no rug in this
room. It seemed cooler and more
French with its oak boards bare.

On the other side of the house, there
were the bedrooms of Camilla and her
husband, and their joint bathroom.
Camilla was firm about having sep-
arate bedrooms. She wanted a femin-
ine room, and she wanted her husband
to have a room definitely his own. She
could do perfectly well without a guest
room, for the present. Later, there
would be the fun of furnishing the
two upstairs, but with New York
hotels so near, and with so many rel-
atives always coming up from the
South, she thought it was just as well
to begin without a guest room

THE FOOT

Her own room was painted pale
blue, walls, trim, everything. The car-
pet was gray, but lighter than that of
the living room. Her curtains were
made of three delphinium shades, pale
blue, lilac, and pink, three twelve inch
widths of linen of these colors stitched
together forming each curtain. The
blue stripes were hung against the
wall-edge of the windows, then came
the lilac, and the pink stripes met in
the center. The valances were old
fashioned gilt tin ones, and the cur-
tains were looped back by day over
gilt tin branches.

Her bed was the great thing, natur-
ally. Now Camilla, being an old-fa
ioned girl in some ways, knew how
sew. Not only could she do ladyl
stitchery, but she could make a sew
machine hum, and when it came
making her bed, no one could do
for her. She wanted a quilted bed
made her buy stout, heavy, pale b
satin that would stand a lot of cle
ing, before she went to work on
We got the upholsterer to cut the p
terns for her, to slip cover the he
board of the bed, and to fit as valan
around the sides, but she did the re
She basted canton flannel as a lini
to her satin lengths and basted
outlines, and then went to work. T
quilting was done on the sewing m
chine, and she spent days buying spo
of thread of every delphinium col
she could find blues, purple
wines, violets . . . and she stitched th
satin with parallel criss-crossing, ma
ing thousands of diamonds of the
fine colored lines. She didn't alwa
repeat the rotation of one color
another, and it was pretty fine when
was done. The edges of every part
the bed, valances, spread, pillow cove
etc., were bound with a very narro
wine-colored ribbon.

DRESSING TABLE

A tall chest of drawers, sufficientl
French looking, was found for one wa
space. A pair of small bedside tabl
were easy to find. A fat chair was co
ered with the wine color of the b
bandine. There was no room for
chaise longue, she wanted space
move around in. Besides, if she want
ed to take a nap she could go up t
the study, where a comfortable sof
was placed against the book-wall. Bu
a dressing table she had to have, an
this was to be placed cat-a-corner i
the southwest corner of the room. W
bought a dressing table of unpainte
wood, with square corners, so that i
would look like a real table, and mad
a slip cover for it of perfectly plain
lengths of gray-blue moire, tied to-
gether at the corners with stiff bows
of French ribbons, flowered. Half-
bows were sewed to the two edges of
the central opening, so that when the
wings are closed the drapery is prim
and neat. The top of the table is cov-
ered with glass, over which a piece of
lace is laid. Camilla had an old stand-
ing silver mirror that had belonged to
some remote grandmother which she
stood on the table. Long mirrors in the
bathroom gave her working space, she
said, but she felt she had to have a
pretty dressing table.

Her husband's room was painted
white. He was perfectly willing to live
with jars of Delphinium bloom in sea-
son, but he didn't want too much dec-
oration. So we gave him a small ma-
hogany four-post bed, a big chest of
drawers, and a small writing table. He
consented to cretonne curtains with
bouquets of garden flowers, including
her beloved Delphiniums, but his chair
coverings were of plain blue leather,
rather dark, his rug the same blue, and
his bed cover an old blue-and-white
woven coverlet. Sporting prints were
hung in groups on the white walls.
Plain brass lamps with white shades,
and an old mahogany bucket for a
waste basket completed his room.

garden of flowers in the crannied wall

[illegible] Where natural [illegible] plant between [illegible] the roots. A piece of [illegible] [illegible] [illegible]



• Above: "And now for the family man who wants a record of his growing children"... Mr. and Mrs. Priestley with their baby son at home ... Highgate.

A GOOD COMPANION

By J. B. PRIESTLEY

Author of "The Good Companions," "Angel Pavement" and "Faraway"



• "In New York ... I took the skyscrapers from every angle."

THERE can be no doubt that my Ciné-Kodak camera has proved itself to be one of my most amusing and exciting possessions. I have made use of it, first as an occasional traveller, and secondly as a family man.

• My first travel pictures were very modest. I took the film camera down to Falmouth with me, and there I took "shots" of the wrecked U-boats that still remain on the rocks just outside the town. The famous old clipper, the "Cutty-Sark," is (or was) at rest in Falmouth Harbour, and I managed to get some pictures of her, too. All too soon there will be no "Cutty-Sark," but I shall still have my film of her to enjoy. Then, last year, turning ambitious in my travel, I gave my movie camera a fine spree. I began with foggy Southampton sliding away from the "Olympic." In New York—a city that immediately inspires us movie men—I took pictures of the skyscrapers from every conceivable angle, and several times I was photographed while photographing. Jumping across the continent, I took the hills, skyscrapers, and great ferries of that enchanting city, San Francisco. And then off to the South Seas ...

• The South Seas asked for it, and they got it. I took them in black and white and I took them in Kodacolor. This very night, if I wish to, I can bring the blue majesty of the Pacific into my drawing room. I can set up my screen

nd then open a little window through hich you can see, to the last blue or old gleam, the famous magical island .

On the way back, I bagged the big ces of the Yosemite, the Rockies, the anadian prairie, and some quick shots f the Great Lakes. I also have a good lt reel of Canadian pictures, and if the orst comes to the worst and I have one with authorship, I shall open a ittle side show at fairs and show these ravel pictures and lecture on them.

So much for the traveller. And now or the family man, who wants a record f his growing children. For children row up far too quickly. Hardly do they each one enchanting stage than they re out of it again.

Where now are those chubby three-ear-olds? Snapshots will do something, but a movie camera is the thing. t shows movement, and something haracteristic of the children is caught nd held forever. The family album is ow something that is alive, and the iving past rises up and capers for you.

A record of distant and romantic ravel is good, but better still is a record f the adventures of one's own family. Once you have taken your films, you need never let go of a good holiday; you can slip back into it any winter night. The sun shines again; the spray hides the rocks; the open sea glitters beyond; and here, once again, is the whole gang of you, racing along the beach. For a while, time has been annihilated, and the clock put back.

• The children like the old Chaplin films and the travel pictures you can borrow from the Kodascope Library. But still more do they enjoy seeing themselves and their friends on the screen. They enjoy this, and so do we. Sometime I wonder what we shall feel if and when we see these films when we are old and they are all grown up.

I know this, that if *they* have children, it will be the greatest fun in the world showing these films to those children. That will be a fine hobby for a grandfather.

"Show us those funny old films," that unborn generation will cry, clapping its hands. And then the lights will be turned out and 1933 will be plucked out of limbo for the delight of 1963.

• Perhaps I ought to explain that I am no camera man. I take the least possible trouble with the job, and am probably not fit to handle the fine delicate instrument that the Kodak people have manufactured.

But the results are good. They please me; they please the family; and those friends who are privileged to be given a picture show.

Perhaps if I took more trouble. I would get still better pictures; I don't know. I do know that this film camera enables a lazy fellow like myself to have a record, if necessary, of everything amusing that happens to us, whether it is concerned with bears in North America or paddling at Frinton.—J. B. P.

• • •

Note: With Ciné-Kodak, simplest of home movie cameras, you can take splendid movies of your own as easily as you now take snapshots. Any Ciné-Kodak dealer will gladly show you sample reels.... The famous Model "K," Eastman's finest movie camera, "does everything." Takes telephoto movies. Wide-angle. Kodacolor (movies in full natural color). Indoor movies by daylight. Loads with full 100 feet of 16 mm. film. Eastman Kodak Company, Rochester, New York.

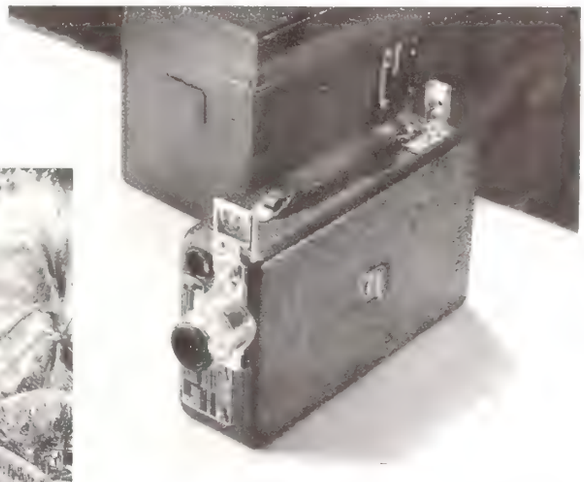


• *Above.* "If the worst comes to the worst and I have done with authorship . . ."



• *Right.* "I have a good lot reel of Canadian pictures . . . the big trees of the Yosemite, the Rockies, the Canadian prairie."

• *Below.* "I do know that this camera enables a lazy fellow like myself to have a record of everything amusing that happens to us."





• *Left.* "I took the South Seas in black and white and in Kodacolor. This very night I can bring the blue majesty of the Pacific into my drawing room."

Ciné-Kodak "K"

Eastman's Finest Movie Camera

Chosen Thistles in the summer garden picture

(CONTINUED FROM PAGE 47)

[illegible] with flowers and frills of a beautiful blue." This, states Mr. Farrer, is a bog plant from Texas and in damp places should make a running carpet, [illegible]ng as it goes, along all its ground-[illegible]. This plant is sus-[illegible]d of tenderness, even of being a [illegible]nial, but surely if it is of our own [illegible]ntry we should be able to secure it. [illegible] be [illegible] if any reader would let me [illegible]w where it may be found.

All the foregoing Eryngiums are [illegible]ditable for the rock garden, the [illegible]ree, of course, for a fairly spacious [illegible]ne, or they may be used in the fore-[illegible]ound of borders. The last two are too small for any situation save [illegible] restricted one of a rock garden.

Bluest of the taller kinds and perhaps the best is *E. oliverianum*, sometimes confused in nurseries with a rarer and inferior species, *E. amethystinum*. It grows about three feet tall and after a few years forms fine permanent clumps sending up many glistening silver-green stems branching into a fine cluster of flowers. Grown with the fragrant white Musk Mallow, *Malva moschata alba*, it makes a [illegible]ming picture that lasts many weeks in good condition. *E. planum* is slenderer and not quite so tall and the flowers are paler blue, but the plant is well branched and thrifty and will flourish and endure in somewhat heavier soil than Sea Hollies in general.

Extraordinarily distinct and effective as a border plant is *Eryngium giganteum*, the Ivory Thistle, a biennial species from the Caucasian Alps [illegible] This plant grows vigorously from three to four feet tall. The flowers are pale silvery blue and these are surrounded by a most spectacular frill of ivory-pale bracts, which bracts, according to Mr. Farrer, shine out so "ghostly clear" as to cause the plant to be known in its native habitat as Elves' Bones. Pink Hollyhocks make a fine background for the Ivory Thistle with clumps of Lyme Grass, *Elymus glaucus*, or the gray-leaved Funkias (Hostas), *F. fortunei* or *F. sieboldii*, in the foreground, with groups of tall pink Snapdragons.

Gladioli in pink tones, or pale yellow, make a fine interplanting for clumps of Sea Hollies, and the feathery yellow-flowered Meadow Rue, *Thalictrum glaucum*, makes a good background for them, though the bloom of the Thalictrums will have almost gone when Sea Hollies show best color.

The Globe Thistles, or Echinops, bloom somewhat later than the Sea Hollies. It might be said that they belong to August while the latter roughly belong to July, and they are altogether of a bolder habit, somewhat taller, with thistle-like leaves, gray or dusty-looking, and the flowers borne on stiff stems are gathered into perfectly round balls or a "globular cluster all resting on a common receptacle." The handsomest kind is probably *E. bannaticus* (*E. ruthenicus*) from Russia. This at its best is four feet tall, the effect of the whole plant silvery, the balls of bloom distinctly blue. It makes a bold and handsome companion for the [illegible] Phloxes Veronicas, Aconites, Helianthuses, Zinnias and Marigolds of the last month of summer and keeps its port and circumstance for a long time. Very good also are *E. ritro*, called the Small Globe Thistle, growing three or four feet tall, with handsome pinnatified leaves, downy on the undersides, and blue flowers; and a somewhat dwarfer kind, *E. humilis*, from the Caucasus. This has the characteristic Thistle-like foliage and balls of blue bloom, but grown on poor sandy soil the height is not more than two feet. All these are handsome and easily grown hardy perennials, thriving in ordinary light soil and full sun and increased readily by division of the clumps, by root cuttings or by means of seed.

A striking biennial Globe Thistle is *Echinops sphaerocephalus*, especially the form known as *albidus*, which I have always called the Giant Silver Thistle, for the plant throughout—leaves, stems and round flower-heads—is a pale silvery green, at times almost white. It is a giant indeed, towering magnificently at the back of the border, often to a height of seven feet and gleaming in the sunshine.

Carlina ("from Carolinus, pertaining to Charles, commemorative of the famous Charlemagne, whose army was said to have been cured of the plague by it") is also well worth including in our family of gardenwise Thistles. *Carlina acanthefolia* is a biennial plant of great interest and striking effect. I grew it some years ago and when it disappeared after the first flowering I, not knowing of its b[illegible]ennial habit, discarded it as too u[illegible] certain. Now I know better and [illegible] packet of seed recently sent me [illegible] Mr. Cleveland Morgan from his f[illegible]mous gardens in Montreal enables m[illegible] to try again. This is the Stemle[illegible] Thistle of the Alps "where over th[illegible] dry green slopes you may see ou[illegible] spread upon the ground its glitterin[illegible] star of intensely spiny handsome leave[illegible] while in the middle sits flat upon [illegible] an immense Everlasting-flower, sug[illegible]gesting some wild water-lily invente[illegible] for an evil sea by Aubrey Beardsley[illegible] shimmering, silvery and immortal[illegible] Farrer, of course. This unusual plan[illegible] is exceedingly effective in a bold posi[illegible]tion in the rock garden, where ther[illegible] is space for its generous spread. I[illegible] order to keep its great rosette flat an[illegible] its blossom stemless the soil it grow[illegible] in must be poor, half-starved and per[illegible]fectly drained, as well as open to th[illegible] brightest sun.

Carlina acaulis is interesting, too[illegible] and though low-growing is not, as th[illegible] name untruthfully implies, a stemles[illegible] species. It, too, is properly housed o[illegible] a large rock garden in full sun. Th[illegible] white suns of flowers are borne o[illegible] very short stems against a mass o[illegible] silvery spiny leaves. "It thrives in [illegible] deep light soil, especially in limeston[illegible] and in very sunny situations." *C. acauli*[illegible] is a hardy perennial and does not, lik[illegible] *C. acanthefolia*, die after blossoming[illegible]

There are other Thistles that migh[illegible] conceivably be made good use of i[illegible] gardens, but space presses. It is no[illegible] too late to sow seeds now.

Of garden-lovers and old garden walls

(CONTINUED FROM PAGE 26)

owes most to the master-artist, Time.

And, of course, Time is the greatest of all gardeners. In collaboration with Nature and generations of garden lovers, Time achieves his greatest master-piece in an old garden, and, of all enviable mortals I count the possessor of such a garden; so many loving hands have been busy burying hidden treasures there long before you came.

In this respect all old gardens remind one of those enchanted gardens in the Arabian Nights, where, one surprising day, one's spade reveals a slab with a ring in it, raising which, one comes on a mysterious stone staircase leading into a subterranean chamber filled with olive jars overflowing with gold pieces. Or that fascinating garden in southern France Prosper Mérimée tells of in his *La Vénus d'Ille* where its owner one day dug up an ancient statue of the goddess, and having whimsically slipped a ring upon her finger in the moonlight, finds next day that her finger has closed upon it during the night . . . whereby hangs a haunting tragic fairy-tale.

The associations of old gardens are endless, such associations with legend and literature as one can read of in one of the most delightful of all garden books, *In a Gloucestershire Garden* by Canon H. N. Ellacombe, associations which the Canon charmingly embodied in his own garden. One portion was devoted to trees and flowers mentioned in the Bible, the Cedar of Lebanon, the Palm, the Fig, the Olive, the Willow of Babylon, the Pomegranate, the Mandrake, the Hyssop, and Spikenard, the Almond, and the Quince. Another portion was set with plants mentioned by old Greek and Latin writers, Aristotle, Virgil and Pliny. Still another fragrant with flowers from the old English poets, Gower, Chaucer, Spenser and Shakespeare.

Here is an idea that might easily be adopted by the American garden-lover. Why should he not create a garden containing all the trees and flowers mentioned by American writers: Hawthorne, Bryant, Emerson, Longfellow, Thoreau, Burroughs, Walt Whitman and so on, for American literature also is rich in such garden associations?

Such a garden, too, as Canon Ellacombe points out, can be made into a treasury of one's own memories, "flowers which tell of pleasant travels and long walks and beautiful spots which I shall probably never see again, others which bring to memory voices which I shall never hear, and faces which I shall never see again in this world." Some of us have a sentimental habit of pressing such memoried flowers among the pages of books read on certain occasions, but how much better to plant them in one's garden where they can go on smelling sweet and blossoming in the dust year after year, while memory lasts.

—Richard Le Gallienne

When summer sky and sunshine wait on healthy appetite

(CONTINUED FROM PAGE 35)

terrace. Ingenious too was the striped canvas screen hanging from a frame of poles and piping. This, of course, when lowered protected the diners against the strong winds which sometimes swept across the lake from the snow peaks.

And now, last but decidedly not least, we have the tree-house. It has so often been said that most people never really grow up. "Robinson" is convincing proof of it. This little suburb of Paris, long popular with middle-class wedding parties, summer fêtes, and the like, is always greeted with glee by American visitors, because of its unique attraction, the tree-restaurants. Ancient chestnut trees send their gnarled limbs up to dizzy heights, dwarfing the other vegetation and making the fruit trees in the adjoining orchard look like shrubs. From the base of each tree a little rustic stairway ascends mysteriously into the green shadows of the branches; finally one notices the little rustic pergolas, thatch-roofed and colorful with brightly striped curtains, each containing a table and several chairs or benches. A meal high above the world, surrounded by the whispering leaves, birds flitting among the branches, becomes a romantic adventure. Such a tree-pergola would be especially attractive on an estate where the view could be enjoyed more thoroughly from an elevation. The tree need not necessarily be so shaped as to hold the pergola unaided; very often the Robinson tree houses are supported by props. These, however, are always crooked logs, and are attached in such a way as not to detract from the original beauty of the tree.

The problem of service might be solved by installing a windlass together with a sort of open-air dumb-waiter. The roof can be made of tin, covered over with thatch, ensuring water-tightness, and the side curtains make the pergola usable even in case of a shower.

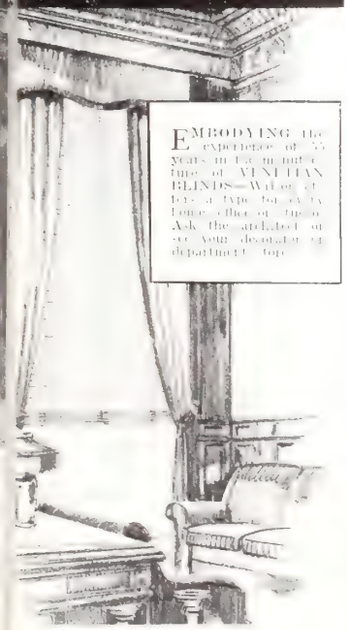
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[illegible] botanists and other scientific men [illegible] plants [illegible] Latin [illegible] Linnaeus [illegible] Swedish [illegible] Genus [illegible] Species [illegible] Variety [illegible] Genus [illegible] Species [illegible] Variety [illegible] Genus [illegible] Species [illegible] Variety

Concerning summer care of house plants

(CONTINUED FROM PAGE 31)

indoors as house plants, it is not worth ... nursing them along. Bulbs, such ... forced in water in the house, may ... Other forced ... garden ... will generally set fairly good ...

Now after a thorough watering, with three days of rest in the shade, the house plants will be ready to go into their summer homes. They thrive best ... garden itself, rather than a position on a porch. In the soft soil of this garden their pots may be plunged up to the rim and so kept more moist. Especially in a garden sheltered from strong winds and provided with a variety of conditions they can each be given a suitable exposure. In the deep shade of such trees as the Maple, the Ferns should be placed. Here, although the shade appears quite dense, there really will be a continuous sifting of light through the leafy branches and this shade is, of course, quite different from that unhealthy type afforded by buildings which greatly reduce the supply of both light and air.

The other foliage plants will thrive in the moderate shade of such trees as the Apple or Elm or of any other small trees that keep off the sun during the hottest part of the day and admit it in the early morning or late afternoon. In fact, even though many foliage plants are, in their native habitat, happy in full sunlight, it is not wise to accustom them in summer to too brilliant sunshine which cannot be provided in winter.

The flowering plants, of course, should be placed in full sunlight for that is an essential condition for their health. Begonias, however, will often burn under too hot a sun and, moreover, thrive better in partial shade.

Plunging the potted plants into the ground with a piece of crock, concave side up, under the drainage holes, is the best condition for them all summer. Under no circumstances should the pots first be removed as the root systems will stretch out too far and require a great deal of autumn pruning to fit them again into their containers. A light mulch over the surface soil will help to conserve moisture.

Finally, house plants, even though out-of-doors, must have continuous care in summer. Just repotting and plunging them in suitable sections will not be sufficient, if they are to be vigorous and blooming in autumn. They must be watered frequently. Watering is not a tedious task, if the plants have been grouped together in their various exposures. A hose, rather than a watering pot, will then quickly saturate them, and the force of this spray will have a tendency to keep them free from infestation of insects.

Italian tables of the Eighteenth Century

(CONTINUED FROM PAGE 57)

pieces. Many skillfully executed architectural scenes, in full perspective, were employed to decorate the tops of tables and the fronts of desks. In Tuscany, and especially at Sienna, they excelled in this detail of the work.

Mahogany was never used in the country models found in Italian villas, not even during the Empire, when it was almost universal in England and France. They either stained the wood in imitation, or frankly left it the natural walnut color. The painted Empire pieces in Tuscany and Umbria were often decorated in the designs and colors found on Etruscan vases, using dull reds and black on écru.

When it came to painting, marbleizing and gilding, the Italians were past masters. Chrome yellow, with high-lights and shadows, was often substituted for gold leaf. Tortoise shell was simulated in paint as well as the marbles and other costly materials introduced at the French court. In some cases, even inlay and elaborate designs in marquetry were painted, with a proficiency so great that only after a minute examination could the fraud be detected. This made for many amusing and original pieces, if they are not treated seriously as collector's bits and valuable antiques, which of course the Italians never intended that they should be. They were ordered in great quantities to furnish country houses, which although we might consider them vast, containing as they did one hundred and fifty to

(Continued on page 63)

prostrate stems of three or ... blue." This, states Mr. Fa... places should make a runni... as it goes, ... nial, but surely if it is of ... try we should be able to ... w where it may be found. ... All the foregoing Eryngium ... itable for the rock garden, the ... ree, of course, for a fairly ... ne, or they may be used in ... ound of borders. The last ... restricted one of a rock garde... Bluest of the taller kinds ar... haps the best is *E. oliverianu...* times confused in nurseries ... ter—Wilson's O.K. ... won the approval of oth... bers of the Gar... merica.

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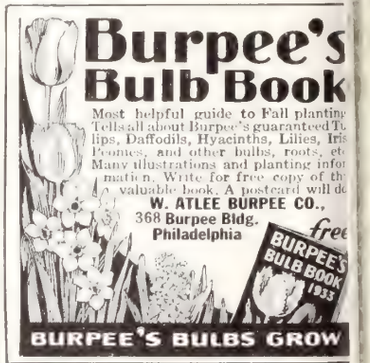
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Italian tables of the Eighteenth Century

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Sewage safety for the country house

thoroughly dissolved. The bacteria of the yeast will ... septic tank and all will be well if no further doses of ... come along to interfere.

When one stops to consider ... septic tank is a ... and effective means at hand of ... household wastes odorlessly and in a way that will ensure no possible contamination. Of course such a system should be placed as far away from a source of water as possible, and the disposal fields should not be located in low damp ground. The drier the soil conditions, the better. Incidentally, a lawn which turns brown during the dry weather of summer can frequently be kept green if watered by such a method. The lines of the disposal pipes can be laid in practically any pattern desired. Fan shape or with parallel laterals is a favorite plan. Where this is done, the branches usually should be so spaced that they are six feet apart. This spacing will give plenty of surrounding earth to absorb the flow of moisture as it gradually comes through from the tank.

In using this system, there are two things to bear in mind. It cannot be connected to the leaders which care for rain water from the eaves. To pipe roof water into such a system means that during storms entirely too much water flows into the tank and as a result the fresh sewage is carried out into the disposal fields before the initial fermentation has occurred. Secondly, the fermentation that goes on within a septic tank cannot act on bits of cloth or heavy paper. It will dissolve paper of tissue grade but not heavier. Old bandages, pieces of absorbent cotton and the like should go into the incinerator and not down a toilet draining into a septic tank. If the latter practice is followed, eventually the system will become clogged and only a thorough cleaning will restore its efficiency. Such embarrassing happenings always occur when there is a houseful of company and they can be so easily avoided if conditions are understood that the precaution is worth the taking.





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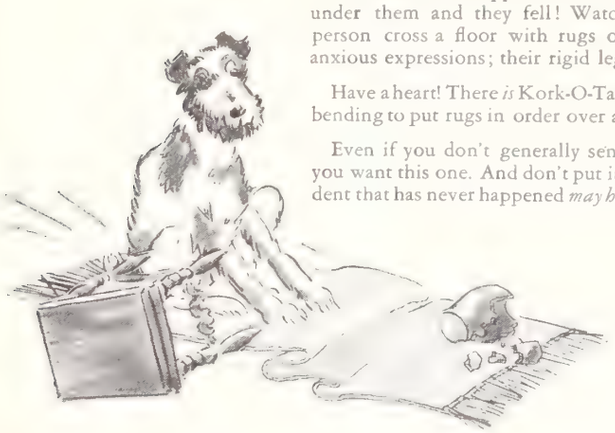
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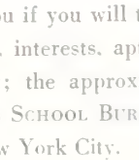
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131. [illegible] this line. French Line, 19 State St., N[illegible]

132. [illegible] tion on the various places in New England [illegible] to get there and what it will cost. New [illegible] Maine.

133. France. Brochure illustrating important and picturesque cities in France. [illegible] Service, 1 [illegible] State St., New York City.

MISCELLANEOUS

134. "The [illegible] attractively illustrated booklet which outlines Margery Wilson's course in Charm. The "Charm-Test" is sent with this booklet. Margery Wilson, 1148 Fifth Avenue, 22-G, New York, N. Y.

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Hot weather suggestions



Miss Mary Brewster of Tokalon kennels and a few of her champion prize-winning Collies, prior to starting for the Westminster Kennel Club Show

GENERALLY speaking, dogs are quite as much affected by hot weather as are human beings. Often, as a matter of fact, they seem to feel extreme heat more than people do and are badly exhausted by it. The fortunate part of the situation is that a change to cooler weather restores them quickly to normal in the majority of cases. Which is no reason, of course, for neglecting them in the meantime and by so doing be downright cruel.

It is doubtless a failure to realize these facts and their importance that causes many people to over-exercise their dogs in hot weather, with such possible results as running fits, vertigo and even permanent injury. There is just one safe rule to follow, and that is to exercise the dog only when he feels like it and to stop him on the first suggestion of over-heating. If he feels like just lying around, let him lie; the chances are that he knows better what is good for him than any human being could. In the case of long-coated breeds it is advisable even to confine them in as cool a place as possible during periods of extreme heat. The less exercise they get at such times the better off they are likely to be.

BATHING AND CLEANLINESS

Most people think, quite naturally, that the only way to keep a dog clean, especially in summer, is to wash him frequently. The result is that once a week, or even more often, the bathtub receives a canine occupant whose chief ambition is to shake himself violently while wet and tear around the rooms as soon as the ordeal is over, thereby scattering every rug in the house and generally raising Cain. Why dogs should so object to being bathed is beyond me, unless they feel that a bath is an affront and an insult to their independence and the privilege of being a dog.

An occasional bath is necessary, of course, but there is no need of making it such a frequent occasion except in the case of the very exceptional animal. Much better will be a thorough daily grooming with a stiff brush and, in the case of the dense-coated breeds, perhaps a suitable comb. This will go far toward cleansing both hair and skin

(*Continued on page 7*)

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THE HAIR-CLIPPING HABIT

[illegible] and tend to [illegible] all around health of the dog. Something [illegible] like it does. You [illegible] coat [illegible] getting [illegible] and [illegible] crazy and to [illegible] the process.

[illegible] water should be kept in a shady spot [illegible] glazed kitchen mixing bowl will serve [illegible] and is heavy enough not to be readily upset. Keep it at least half full, for it is surprising how much liquid even a [illegible]

And keep the bowl always in the same place, so that the dog will know just where to find it. In my own case, I have two bowls on the job all through the warm weather—one on the porch, where the dogs can get at it while outdoors, and the other in an out-of-the-way corner of the kitchen.

[illegible] [illegible] [illegible] [

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Name

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No. of dogs.... ... Breed.

Hot weather suggestions

(CONTINUED FROM PAGE 7)



Mr. Wire Fox Terrier Elder Arrietta's [illegible] and Mrs. H[illegible]

[illegible] of [illegible] caused by [illegible] is eczema, or one of its closely allied ailments. In the majority of such instances the difficulty is caused by a deranged blood condition.

The remedy, therefore, must be internal, not external. The elimination of all intestinal and stomach worms, plus freedom from all starchy food, usually corrects all but the stubbornest cases. The best food for an eczematic dog is chopped lean beef mixed with boiled green vegetables in the proportion of three to one.

So if your dog's skin becomes red and itchy, don't jump to the conclusion that he has mange, and don't expect to cure him with mange remedies. Proceed on the assumption that eczema is what makes him scratch, and nine times out of ten you'll be right, notwithstanding what the run-of-mill type of veterinarian may say to the contrary.

SWIMMING

[illegible] the dog that goes in swimming, especially [illegible] swim and does not need to be taught. What many do not think of, though, is that his power to keep himself afloat is easily upset by apparently trivial influences. For example, anything which throws his body out of its normal horizontal position in the water will at once cause even an experienced dog to splash and struggle to keep from sinking. Even under the best conditions it is difficult for him to regain his proper position, and in many, many cases he will lose his head in the attempt, with fatal results unless help is very near at hand.

It is no more than common-sense, therefore, never to allow a dog to go into deep water where branches, weed beds or other obstructions may interfere with his natural swimming progress. Also, never try to make him climb from deep water onto a raft or log where he has no chance to get his hind claws on some solid object under water and thereby assist him in getting out.

Again, no dog which is badly overheated should be permitted to take a long swim. A quick plunge may not hurt him, but it is far better to let him merely slosh around in shallow water where he can easily touch bottom. And, of course, only a fool will let a dog stay in the water until he is shivering with cold.

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PULVEX * *Kills them off.. and keeps them off*

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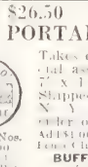


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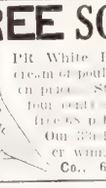
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An unfinished picture

The time is nine o'clock in the morning. The picture is a conception of a fine American home, planned in the imagination of Earl Horter, and painted by him in his studio in Philadelphia. But, at our request, Mr. Horter has left out of the picture one very important thing. He has left out the motor car which would ordinarily be in the driveway at this o'clock in the forenoon. He has left it out, because we want you to *imagine* what car *ought* to be there. Is it difficult to do? We think not — because, certainly, the car that ought to be there is a Cadillac.

In fact, Cadillac's right to a place in such a picture has been so conclusively demonstrated over such a long period of time, that it is no longer seriously questioned in any community in the world. There are three series of Cadillac cars from which to choose—a V-8, a V-12 and a magnificent V-16. List prices begin at $2695, f. o. b. Detroit.

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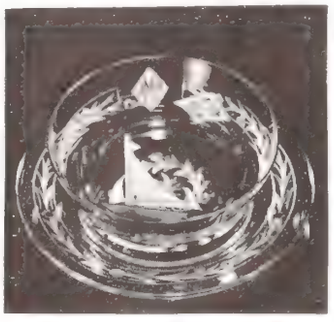
...put out cards on the trolley to ... and talk about the dining situation. To begin with, there's that newest of table decorations—watered steel, a pressed metal which will not rust when exposed for long periods out-of-doors. If steel and the machine-age are synonymous to you it will doubtless be surprising to discover that this variety comes from far-off, romantic Persia. There it is fashioned into exotic fruits and decorative animals like those shown. Delicate tracery in gold and silver enriches each burnished gray surface. Pomegranates, apples, pears, $8. The goats are $20 a pair. The 16 inch mirrored plaque costs $8. Pitt Gallery, Hotel Waldorf-Astoria, New York



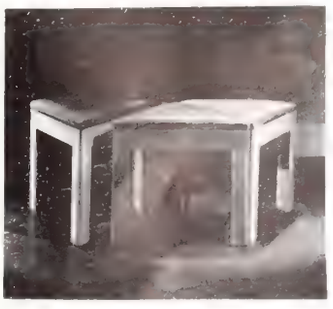
...of the most attractive place plates ... about town are illustrated above, ...her with a goblet of unusual distinction. Especially appropriate in a ...try house or a dining room decorated in the provincial manner, that at left is pale green, with quaintly ...-stitched border and center posy in dark green and platinum. Like- ...at home in modern surroundings. ...a dozen. The second would enhance ...setting—utterly simple and ...lously smart. Pale, gray-blue or ...with narrow platinum border, ...a dozen. The goblet is pale green ... glass, $18 a dozen. From ... 270 Park Avenue, New York



Modern ... ioned houses use china like this to enhance the mellow atmosphere. Red roses on peachy beige with border of green leaves. Imported from England. Prices per dozen: bread and butter plates, $3.50; luncheon plates, $6; cream soups and saucers, $12. Rich and Fisher, Inc., 14 E. 48th St., New York



Sailboats now float in fingerbowl seas to beguile the dabbling guest. Made of paper, each tiny ship is hand-painted in a variety of bright colors and stands upon a small, round bit of cork for ballast. $3.50 a dozen. Monogrammed crystal fingerbowls, $36 a dozen; matching saucers, $30 a dozen. Alice Marks, 19 East 52nd Street, New York



These tri-stools provide auxiliary seating for three at a cocktail party, while forming a smart settee requiring only 36 inches of wall space when not in action. Wood frames are a natural maple finish; red permatex upholstery. Other colors to order. Three stools, $17.50. Singly, $6.50 each. Joseph Aronson, Inc., 215 E. 58th St., New York



Now you can frame your own pictures and that, in the twinkling of an eye, by means of the chromium-plated steel bracket illustrated above in before and after positions. Unobtrusive, easily adjustable, it can be used on any number and kind of pictures—from 13¾ to ... inches in height. ... for prints and photographs. For mounted studies as above, cut yourself a piece of plate glass—or to order from your glazier do it—the size of the mat. Then secure glass and mat between the two ... support on table—easel rod, 25 cents. ... Inc., ... Ave., New York



If your bridge is rather shaky here's a table that'll do a lot to steady your game, for, instead of the usual four spindly legs each bent on going its own separate and individual way, it has a firm, cross-braced under-pinning that eliminates every tremor. Its stability enables it to be used, too, for informal porch dining in summer. It ... ed down. The latter is covered in a substantial grade of imitation leather which may be had in either a green or parchment-colored finish. Natural-color floral motif. Legs in any desired wood finish. $15. Venezian Art Screen Co., 540 Madison Avenue, New York

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A Gas Refrigerator is quiet and so is this Monel Metal Sink — Dishes will be clean but not heard —

In this Scientifically — Planned kitchen, this cabinet sink is without a seam, the best working surface known to man — or woman —

The top of this Magic Chef Gas Range gets nothing but good marks — Pots and Pans can't "make an imprint" on it.



The gleam of this Monel Metal all-gas kitchen is nothing compared to the glow of satisfaction in the bride who owns it.

True, in these days a sink of Monel Metal is becoming just as customary as a wedding-ring of platinum, but here we find not only the sink, but the cabinets, the range and the table all topped with the same solid, lifetime metal.

Consider these smooth, silvery surfaces. They rust not, neither do they chip, yet steel with all its boasted strength can't "take it" like Monel Metal.

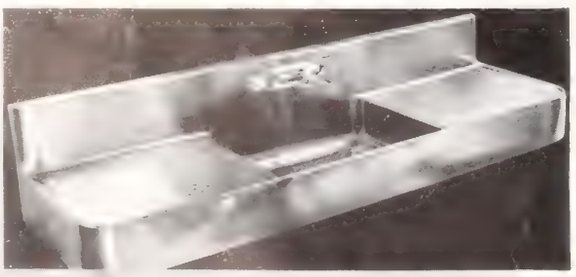
Of course, if you tried awfully hard, you *might* be able to stain it with food juices . . . or you *might* succeed in denting it with heavy pots and pans. But so far no housewife has gone to that much trouble and we are tempted to say it can't be done.

What can be done, and with no trouble at all, however, is to keep Monel Metal immaculately clean for one thing and harmonize it with each new kitchen decorative schem for another.

A really deserving metal when you con to think of it and well worth the effort clipping the coupon which brings you much interesting information about it. You scissors, madam...before you turn the pag

THE INTERNATIONAL NICKEL COMPANY, I
73 Wall Street, New York, N. Y.

but at that rate, why not do that old sink of yours? Time to find how much a Monel Metal Streamline model would improve your kitchen. The picture at the right only hints at how handsome it is.



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Contents for August, 1933

HOUSE & GARDEN

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Household

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WHAT'S WHAT IN HOUSE & GARDEN



■ [illegible]



■ [illegible]

be applied to the furnishing and ar-

■ [illegible] Wilder has been writing for House & Garden [illegible] in America, she is swamped with correspondence every time one of her articles appears. Her enthusiasm is contagious. [illegible] loss until you raise alpines. If we keep on at this rate American gardeners will [illegible]



■ [illegible] abroad that it's difficult to make a seaside garden, we present the simple, easy facts this month. It isn't difficult [illegible] and give them sufficient protection from destructive winds. As with other special types of gardening it's largely a [illegible]



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THE BULLETIN BOARD

New artists. With this issue House & Garden has the pleasure of presenting the work of two artists new to our pages. The cover is by Edna Reindel and is an example of the New Realistic movement in art. The New Realists learn to an old-fashioned style and endeavor to present objects exactly. This group is the composition that one might find on the table of a decorator who is doing a room in the Victorian taste—the sketch of a curtain, an objet d'art, a vase, a bit of fabric, the blue print of a chair and an inch and a half chands of tissue paper to the Victorian collector's bedding down the print.

The other artist is David Payne who painted the first two color sketches of rooms appearing in this issue. Mr. Payne was a prize pupil at both the New York and Paris ateliers of the New York School of Fine & Applied Art. His work will appear exclusively in House & Garden and other Conde Nast magazines.

Cocktail gardening. You never know what gardeners will do when fancy notions enter their heads. There is the woman of our acquaintance who had been to France and seen gardeners using cloches—those glass bells—under which they force especially fine flowers and vegetables. She was determined to do the same, only her horticultural ambition struck a snag when she realized that cloches simply aren't to be had in this country. So she did the next best thing. She raided the china closet and over each dear little plant set one of her husband's best cocktail glasses. For the taller ones she used his highball glasses. When that husband came home later in the day, a man of huge thirst, and saw this desecration of his pet drinking equipment, he said things about gardening that we have no intention of repeating here.

Fool-proof. Invariably the manufacturers of new household gadgets assure the palpitating world that their product is fool-proof. That means any fool can run it, and even the greatest fools can't harm it or themselves. We wonder if these statements aren't too charitable. Do our manufacturers know the density of minds of servants? Do they realize how abysmal some fools are? The proper functioning of much of our new household equipment is predicated on a higher order of mechanical intelligence than that with which Providence has endowed many people. Can't they now improve this intelligence?

H[illegible] elderly gentleman of Paris took to his bosom a [illegible] all the wisdom he considered necessary to the conduct and responsibilities of a spouse, he sat down and wrote instructions for her. Every phase of her job he touched on, even gardening. And in the gardening suggestion he was positively prodigal. It reads: "Know that it doth not displease, but rather pleases me, that you should have Roses to grow and Violets to care for, and that you should make chaplets and dance and sing."

RAINBOW

Sunbeam and raindrop fashioned to a wonder
Of beauty on the anvil of the thunder.

ARTHUR GUITERMAN

Definitions. Somehow life became just a little more intelligible when we stumbled on definitions of the words Squiggle and Queach. To squiggle is to work wavy or intricate embroidery and a queach is a thicket or dense growth of bushes.

Civic [illegible] garden club begins to look around for some civic [illegible] Here [illegible] tasks undertaken by a group of Massachusetts clubs—plant out the public dump, landscape entrance to community tennis courts, improve a vacant lot which has been given to the town, develop a nature trail, plant the grounds of the community club-house, making vacant lots into vegetable gardens for unemployed, beautifying [illegible] plots.

Buy a book. The late spring crop of gardening books seemed to respond well to the favorable growing weather, and while the yield has not been especially heavy, its quality is exceptional. There is, for example, Stuart Ortloff's *Informal Gardens*, the only wholly satisfying and practical exposition of the Naturalistic style we have ever seen. Mrs. Edward Harding's *Lilacs In My Garden*, too, ought to be in every plant-lover's hands, and so should that ultimate word on a superb flower, George A. Phillips' *Delphiniums, Their History and Cultivation*.

These are three books which might well serve as models of what a gardening volume should be.

W[illegible] Cobbett, it will be remembered, resided in [illegible] liant, battling, vigorous, political pamphleteer [illegible] living [illegible] never, for any eight months together, during my whole life, been without a garden." In another passage he says, "When I was a little boy, I was in the barley-sowing season, going along by the side of a field, near Waverley Abbey, the prim[illegible] both sides of me; a thousand linnets singing in a spreading oak over my head; while the jingle of the traces and the whistling of the ploughboys saluted my ears from over the hedge . . . I was not more than eight years old; but this particular scene presented itself to my mind every year from that day. I always enjoyed it over again; and I was resolved to give, if possible, the same enjoyments to my children."

Li[illegible] car, buying a new dog is one of the most difficult problems life presents. Knowing this, all your friends try to help. The car is fairly simple. You can have the different makes demonstrated to you by affable salesmen. But the choice of a dog is a problem worth worrying over, especially when those aforesaid friends upset your best decision. "A Scottie every time," says one. "What about a Dach? They are terribly popular," speaks up another. "If you want a fighter, a friend and a man's dog all rolled into one, choose a Sealyham," confides a third friend. The fourth states magisterially, "A Welsh setter is the best dog in the world." After a few such barrages of advice, you give up the dog idea and buy a canary.

Pa[illegible] months ago House & Garden suggested—the month was April, 1933—that vegetable gardens might be made more interesting if they were laid out in unusual patterns. This had no more been published than we encountered a garden in which the smaller vegetables were sown in V-shaped lines so that the whole truck patch, viewed from a terrace above, appeared like a great expanse of green herring-bone cloth.

The stir of life. Reports filtering in these days from the shops and studios of decorators indicate that already there is an active revolt against the shabbiness of depression. This fall people are going to freshen up their homes. Some are freshening in spots, some in large areas. Whole rooms are being re-decorated. Here and there entire houses. This stir of life is very gratifying, not only because the decorating and furnishing trades have been supine for such a long while, but also because the old pride, that gave the American home its high standard of taste, has not lost all of its power through the lean years. Many people have been obliged to be satisfied with "good enough." With this new life stirring, we will return to the splendid old standard of "none too good."



Successful composition in serene color

To START with, a commonplace hotel room with cream colored walls and a mixture of chairs covered in a variety of unimaginative materials. Transformed into this serene scheme by means of a coat of gray-white paint, a window treatment in the same cool tone, slip covers of white damask and dull brown satin, and the addition of a few fine pieces of furniture, bibelots and many flowers. William M. Odom was the owner and decorator. Color sketches by David Payne

UGLY DUCKLING BECOMES SWAN

Like the Ancient Romans, people of ste carry their Lares and Penates with hem when they set up housekeeping in a ew place, for however short a time. Ac ording to the hobbies and interests of the ndividual, these household gods will vary. ome of us are content to have a few well loved books about. Others choose pre ous bibelots, a prized picture or two, or ven a familiar chair. The whole idea, of ourse, rests upon the universal and in stinctive desire among humans to live amid leasant surroundings instead of in ugly nes. And the touches of personality which xpress this striving are readily recog ized on entering a room that is being ved in, even temporarily, by someone of iscerning taste.

But these personal accents are merely ncidentals in the larger general scheme. When it comes to choosing the decorative lan for a room or rooms, success depends ot so much on a happy flash or inspira n as on a thorough-going knowledge of he fundamentals of line, mass, color and naterials, and the ability to apply this nowledge to the best advantage. Taste, while essential, is by no means all. Hard raining and much experience are neces ary to achieve unusual effects, to create a oom that is not only distinguished and lelightful to live in, but a bit different rom all other rooms. It also takes a lot of nowing to get the best out of things al eady existing and perhaps far from deal—how to add new notes that will be erfectly harmonious and still give the oom a fresh, smart look.

An admirable example of such knowl dge and the skill in applying it is afford d by the room illustrated on this and on he opposite page—a hotel room in New York transformed by the clever hand of ne who knows the fundamental principles governing his art—William M. Odom, president of the New York School of Fine and Applied Art. Its salient feature is the ingenious manner in which he used the ex isting walls and hotel furniture, with the addition of a few pieces of his own, and without making any structural changes, achieved this distinguished result.



PRINCIPAL SEATING GROUP

At once apparent is the suave, cool color scheme without any jarring notes, and the unusual composition of the furniture groups. The grays, the whites, the wood tones and the lovely violet blues of the carpet slip softly into one another without any violent contrasts. Walls, curtains, the coverings of the furniture are for the most part light in key; the floor, while darker, gives no sense of heaviness or depth. Only the wood colors of the furniture here and there strike deeper notes. This massing of light tones with a few dark accents, and the livable composition of the furniture, give this room its restrained, serene effect.

The walls, originally an unimaginative cream color, were painted soft grayish white. In order not to break the effect of this neutral background, it was decided to keep the window treatment the same tone. Owning yards of beautiful grayish white damask, Mr. Odom had slim, straight curtains made of this material, and slip covers for the variously covered hotel chairs. Damask also was used to disguise some of the banal tables in the room. The other overstuffed pieces—a large sofa and the seats of several small chairs—were slip covered in dull brown satin. To complement the conventional hotel furniture, two French chairs with gray-white painted frames, upholstered in white, were added, as well as the beautiful English table, the charming bibelots and the fine old French screen of eight panels which is placed across the entire end of the room. The scheme of this is the same cool gray, white and violet as the rest of the room.

Arranging furniture so that there are sufficient groups for conversation, a writing corner, and, if there is a piano, a music group, all the while retaining a pleasing effect of the composition as a whole, is another problem effectively solved in this scheme. As the fireplace did not function and was merely an ornamental feature, it was completely ignored in the clever arrangement of chairs and tables and one is practically unconscious of its existence when in the room. There is a writing corner, a piano in the bay, with armchairs and a sofa, with overstuffed and straight chairs nearby. Opposite is the table holding lamps, flowers, books, etc., type of commodious table that should be in every living room.



The Century of Progress has its own Design for Living



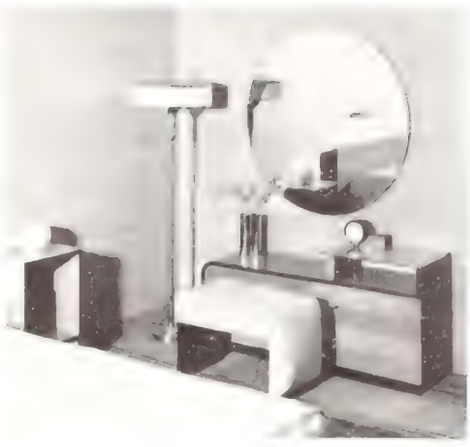
THE IDEA in planning this simple modern house for the Home and Industrial Arts Group at the Century of Progress in Chicago was to provide a comfortable and efficient home for a small family of moderate income that would be economically sound and esthetically satisfying. The architects, John C. B. Moore and his associates S. Clements Horsley and Richard Wood, and the designer of the interiors and furniture, G. Rohde, were governed in their designs by modern principles of indoor and outdoor living rooms calling for extensive exposure to sun and air. In addition to an airy, open living room, ample porches on two levels provide large outdoor spaces. Cellar, attic and waste spaces are eliminated with the result that maximum efficiency is combined with construction requiring the minimum amount of materials.

The house is of the partially prefabricated type, completed wall panels and ready-cut floors making erection simple and requiring no specially trained mechanics. Framework is wood with waterproof insulating wall board applied to the exterior.

The main entrance and garage face the street, with living room, bedrooms, porch and terrace overlooking the garden. Two bedrooms on the second floor open onto a large terrace adaptable for outdoor living.

The living room (*Continued on page* 60)





F[illegible] wooden curtains in grayish salmon and a rag





BLUE gray and white is the bedroom scheme at right. Wall paper is violet-blue and gray; ceiling deep blue and the rag-weave rug designed by Frances T. Miller is in blue, gray and white stripes. Fabrics are dress woolens, the curtains white lined in gray, the bedspread violet-blue welted in gray. Above is an interesting living room chair showing frame covered in rough-textured material. Walnut radio, with chromium pull. Gilbert Rohde, designer



EVEN [illegible] merit served in the gay dishes in this row. Covered dish, tan with fish design, round turquoise ramekin and white fishes: Alice Marks. Green dotted and yellow fish, and brown [illegible] Muirhead & Straus. Shell: Lewis & Conger. The creamy green-veined leaf [illegible]

SERVING left-overs attractively is half the battle. The covered dish at top is white and blue French pottery with blue and yellow cocks—ideal for creamed eggs. Next, modern Spode, cream, green and platinum, and small Spode tureen with delicate Chinese motifs: Plummer. Leaf salad plate, [illegible] Wedgwood

Today's left-overs—tomorrow's luncheon

LIKE walk-ups, left-overs have come into their own in these depressed days. Economy has become the keynote of our life and a good housekeeper is one who can save money on her table without letting it show in the results. For this reason left-over foods play an important rôle. They must be remarkable not only for their excellence but for the manner in which they are served. They must be so completely disguised that only the creator can possibly know that their base is something left over from another meal.

Left-over delicacies are definitely for the small ménage. But from hors d'œuvres to dessert, there is usually enough left from any dinner party to make next day's food free of cost. Every course can provide something. You can make French toast with the sandwich bread left from a cocktail party; a soufflé with the inevitable fish remains; turkey dressing can go to stuff a bell pepper for a perfect entrée; a mayonnaise *sauce paolo* results from the egg yolks left from the angel cake. These are just a few examples. There are also curries of almost anything, and hash to be made from practically every kind of meat—hash that is really appetizing looking, fresh with its golden covering of baked mashed potato and bearing no relation at all to the tired concoction associated with the painful odors that emanate from ancient brownstone houses.

FIRST COURSE

French Toast (Left-over sandwich bread): Beat three eggs well, add ½ teacup of milk, a pinch of salt. Dip into this mixture slices of bread and fry in butter till brown. Sprinkle with Parmesan cheese and place in oven to let the cheese disintegrate. Serve piping hot.

Tomato San Diego (Left-over chicken dressing): Cut tops off tomatoes and scoop out. Take the left-over chicken or turkey dressing, add chopped onions, green peppers, nuts and mix well with strained tomato juice. Stuff each tomato with the mixture, sprinkle fresh bread crumbs on top, add teaspoon of butter, teaspoon of brown sugar, salt and pepper to taste. Bake slowly in a pan, in which has been put 3 large tablespoons of butter, for 1½ hours.

By Leone B. Moats

Baste often with butter. Serve on a piece of toast sauté and decorate platter with sprigs of parsley.

Eggs à la Colony (Left-over hardboiled eggs): Slice chilled hardboiled eggs, add sliced boiled onions and season with salt, pepper and cayenne. Mix together with a thick white sauce and place in a shallow baking dish. Sprinkle generously with grated cheese and bake ten minutes or until top is brown.

Sardine Slivers: Take sardines and some tomato ketchup and add a few drops of lemon juice. Butter pieces of toast large enough to hold two sardines. Heat sardines in the tomato ketchup and lemon juice. Remove from sauce, roll in fine buttered crumbs, and place on the toast. Pour a little sauce over each and garnish with watercress.

SOUPS

Soups: Soups can be made of nearly any fresh vegetable or mushrooms left from a meal. Before using the cooked vegetable, place in colander and pour over very hot water to take away butter and seasoning. Put ½ pound vegetable or mushrooms through a meat grinder. Then put in double boiler with ½ tablespoon of butter, salt and pepper. Heat thoroughly, then put in ½ pint beef stock. When hot and ready to serve, add ½ pint of cream.

PIÈCE DE RÉSISTANCE

Turkey Legs: Bone legs of turkey and stuff with the left-over dressing. Put in baking pan with hot water and a little chicken stock, basting until heated through. Pour over Bordeaux sauce and serve on silver platter with watercress.

Bordeaux Sauce: Two finely minced peeled shallots, mixed with gill claret, ½ teaspoon crushed white peppercorn, a sprig of thyme, a sprig of marjoram. When mixed, add gill sauce Espagnole. Boil ten minutes. Strain through fine sieve, reheat, and whisk in 1 teaspoon anchovy butter. Season to taste and pour over turkey legs.

Sauce Espagnole: All good cooks keep this sauce on hand as it is the chief brown foundation sauce and forms the basis for a number of other sauces. The following recipe produces (*Continued on page 54*)



The French baking dish at upper left is ceramic porcelain with brown edge and flower design. Mutschler Sisters. Next the aristocrats of the kitchen, furnished copper casseroles that no kitchen should be without. Round shape with brass handles. Lewis & Conger. Shallow oval casserole from Bazar Français.

Seasoning at home. Famous Queens come the earthenware casseroles at left in both large and individual sizes: Bazar Français. Sturdy cast-iron stew pot of sturdy crusty ware: Hammacher Schlemmer. The [illegible] of [illegible] Lewis & Conger

To the valiant and fair—



One of these days, when the record of the past four years of hard times shall come to be written, a whole chapter must be reserved for setting down the particular brands of fortitude and resourcefulness displayed by women. Equally with the men they had shared in the mountain-gilding prosperity that preceded, and equally with them they were forced to shoulder the yoke for the long, hard pull through the bad lands.

Among the customary symbols of female fortitude in this country is the pioneer woman, the settler's wife of the far West, who went along with the wagon trains into the dangerous frontiers and helped lay the foundations of that civilization now marked by thriving towns and cities. These covered wagon women have been lauded in song and story. We erect statues to them.

Another figure of fortitude and persistent resourcefulness is the war wife. North and South, the wives of men who went to the front in the Civil War have long since won a glamorous halo. Crowding into the picture come those who withstood privations in subsequent wars, women destined to leave, as their sisters before them, a legacy of admirable courage.

Around both of these types of women hovers an aura of romance woven by kindly time. The background against which they lived was a constantly moving panorama and, backward or forward, they moved with it. Even those who stayed at home were, in spirit, women on the march.

Perhaps we are still too close to its grim realities to view the panorama of the past few years with a romantic eye. The bad lands are too close behind us, the battlefields haven't been cleared enough yet for the sowing of crops. We catch only a faint occasional glimpse of the promised lands yonder and feel a stray whiff of the cool breeze blowing from them. But they do lie ahead.

We realize, men and women alike, that there was little use of having struggled through those sloughs if they aren't going to lead to a better place; little use of our travail and deprivation and wandering if out of it all isn't to be born a new and better alignment of work and living.

Because the past is so close and the desirable future still so far off, no glittering romance attaches to the women who came along with us unless we begin to focus the light of our appreciation on them now. We should start now placing beside the women of the covered wagon and the lonely women of the wars, our own women of the closed banks and the jobless husband.

Deprivation is a negative state of existence. It puts work and living into reverse. Let it continue long enough, and our civilization goes backward, and all that our civilization stands for in its various private and public ramifications. Take a humble example. See a house that obviously needs repair, that needs paint and the ordinary expenditure of maintenance. You can be fairly sure that if this outside, which faces the world, has been deprived, even greater deprivation and tightening of the belt is going on inside.

Now it's one thing to tighten the belt and another to go forward with that belt tightened. And therein lies the effectiveness of resourceful women. They can turn negative deprivation into a definite advance. They head the ship of their households into the wind—and still keep going forward. And that is what they have done these past few years.

To set down all the ways in which they have displayed fortitude would take more space than this page allows. The coming to grips with the realities of a lean larder, of children to be fed and clothed, of homes to keep spic and span, of the tired arms of discouraged men to be held up cheerfully—these are only a few of their efforts. Equally abundant have been the rewards. On all sides you hear it said that these times have brought people closer to each other. Husbands and wives, realizing their common danger and their common cause, have been knit together as never before.

In thousands of instances the times called for abrupt readjustments. The famine of today followed close on the heels of yesterday's feast. Fate spun and jerked the wheel regardless of consequences. Those who had much, suddenly found themselves with little. Each day brought a new and difficult problem, a new gust of ill wind against which the sails had suddenly to be set. Easy enough to keep serene when the sailing's smooth. A particular brand of valor is demanded when the going's rough. The particular brand that women have displayed is a persistent cheerfulness. When the awards are given out, the best of them will go to the women who refused to whine or whimper, who were both valiant and fair, who kept their courage up and their noses powdered, just as if nothing had happened.

It was women such as these who had the intelligence to put thrift on a smart basis when the times required it, and it will be these women who first realize the necessity for retiring thrift as a virtue that has served its purpose. That time has now arrived. Those who have been cheerful savers can once more become cheerful spenders. Their spending, we believe, will be even more effective and more intelligent because of the experiences through which they have passed.

The valiant and fair will once more become the fair and expensive. And that, even the most penurious of husbands will acknowledge, is the normal state of prosperity.

—Richardson Wright



Aluminum preferred

HEAVY and shock-proof, the straight sided saucepan at left in top row will withstand all kitchen vicissitudes. Next: Double boiler with cool black handles; asparagus cooker that keeps the stalks upright; kettle fitted with non-slip grip; asparagus steamer: Lewis & Conger. Kettle from Hammacher Schlemmer.

THE [illegible] Take out sections of the vegetable steamer at the lower left and you have a sturdy colander and covered dish. Remaining are poacher that makes square eggs, bean set, and four black handled [illegible] From Lewis & Conger.

Water features of several types for midsummer days

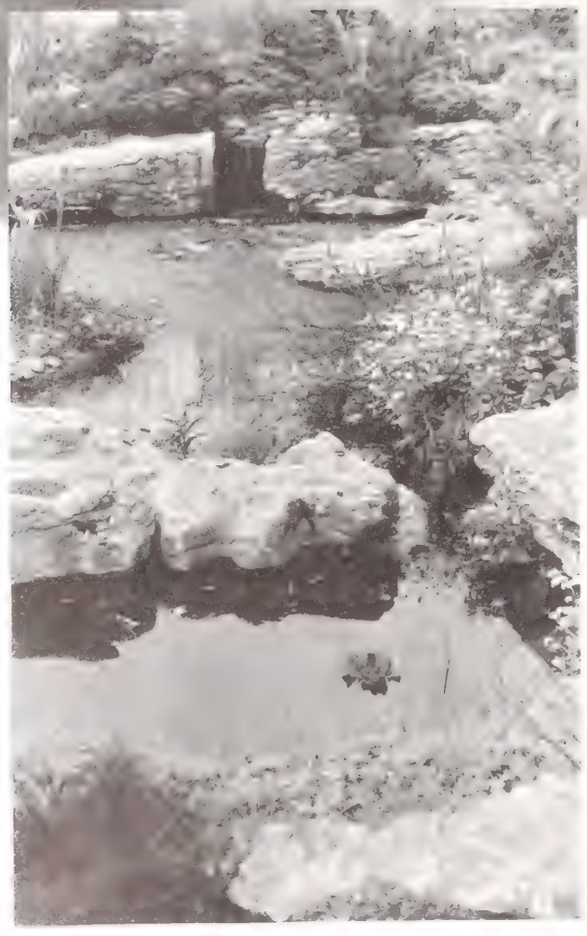




THE use of picturesque rockwork and water in the development of a fairly extensive landscape effect is excellently demonstrated in the garden of Mrs. Oliver C. Grinnell at Bayshore, Long Island, of which several representative views are shown on these two pages. THE photographs of the Grinnell garden above and at the left show how the landscape architect, Ralph Hancock, combined spaciousness and good detail. Below, in contrast, is the intimate pool and planting of the D. G. Holmes garden, Upper Montclair, N. J.







MR. HANCOCK IS particularly happy in his handling of waterside rocks, as proved by the Grinnell garden view at the top of this page. The shadows cast by the overhanging ledges suggest deep water and just the right degree of attendant mystery

IN A CORNER part of Mrs. Grinnell's [illegible] rocky streamline has been so created as to suggest a series of separate pools connected by narrow waterways. Much intrinsic interest attaches to the rocks that [illegible]



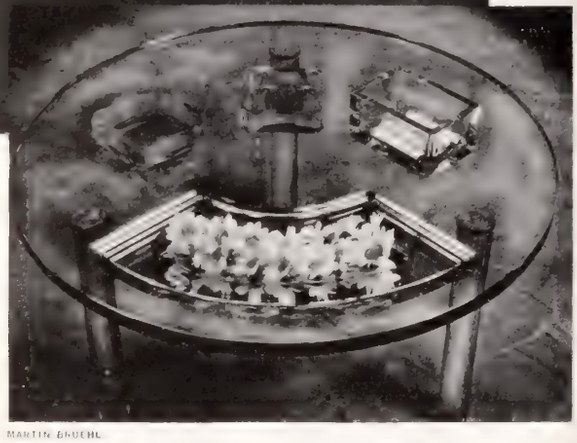
THE [illegible] wholly natural pool has been sought and obtained in the garden of Mrs. S. M. Nicholson at Newport, R. I. Rarely does one find so perfect an example of the nat[illegible]

IN ALL of these gardens, although [illegible] water area itself has been kept with little or no planting. Nothing so spoils the [illegible] crowded plant growth; wa[illegible]



THE 3





MARTIN BRUEHL

No wonder the dressing-room, above and left, glitters. Screens, furniture and lamps are glass. Silver walls, blue woodwork and tiles, blue valances. The New York home of Mrs. William H. Harkness; Thedlow, decorators

The new coffee table above is a circle of thick, clear glass with clear glass legs. Flowers float in the low mirrored dish: Elsie de Wolfe. Crystal smoking set: L'Élan. Hand-woven white rug with pattern in relief: Frances T. Miller

Whites of many textures are used ingeniously. The rug is sheep-skin. Rough satin, fringed at bottom, covers chairs; chaise longue is in ribbed velvet with fringe welting. The lamp of glass bars to match the table has a glass paper shade

Shining ideas in modern glass

Veiled luster in a mirrored room

In shades of white [illegible] in the New York [illegible] mirrors with mirrored [illegible] carpet green, white [illegible]

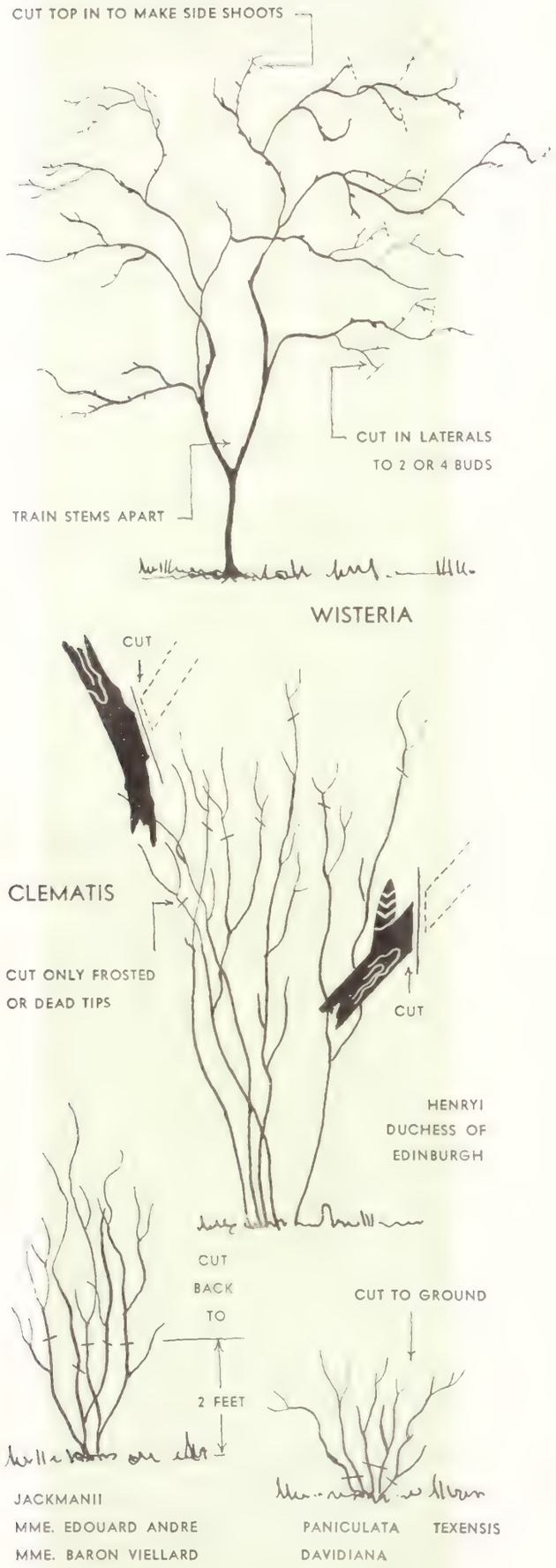
The built-in dressing table [illegible] with deeply incised diamonds [illegible] cross framed in alternate [illegible] ored glass. White [illegible]

Breakfast in bed becomes [illegible] ored tray below set entirely with glass [illegible] It has a delicately etched leaf border and [illegible] Designed by Helen Hughes Dohany. [illegible]









Vine pruning with a purpose

PERHAPS no garden problem is more shrouded in mystery than this relatively simple one of pruning. Yet it is because the reasons for pruning are not understood that the procedure appears complicated. The average gardener seems to feel that once a year he must grow tremendously agitated over the whole matter, seize his knife and clippers, and then start to cut, here and there, hit or miss, all over his vines.

Vines are pruned for three reasons: first, to promote general health and vigor; second, to maintain neatness and proper direction of growth; and third, to induce a free production of flower or fruit.

In the interests of a vine's health it is necessary to thin out branches not once a year but constantly. Certainly a thick matted tangle is never a sound condition. When neglected vines reach this state, it is usually necessary to remove them from their supports, to cut away all but the strongest growing canes, and to tie these back then on the trellis or cable. A free circulation of air is also thus admitted. Deprived of this, vines inevitably develop mold, mildew or aphis—an unsightly, as well as an unhealthy, condition. Furthermore, for the sake of vigor any diseased, broken or weak wood should also be cut away at any season immediately it is noticeable.

Then, too, pruning gives the vines not only a neat appearance but it is necessary if a definite shape or direction is desired. Those vines, for instance, which are to wreathe a doorway or to adorn a garden arch or to clamber up a pole, as in the case of Pillar Roses, must be far more severely pruned than those which are destined to cover a whole pergola or the walls of a house. A few of these covering vines, indeed, will frequently not require any pruning at all for years at a time.

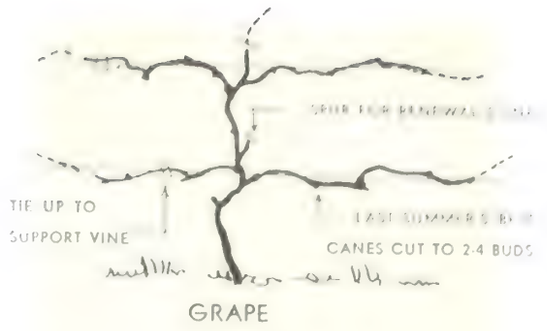
PRUNING for that third and most important reason—to induce a free production of flower or fruit—depends most of all on plant habits. Old wood, a third of which must usually be pruned away yearly, should be cut at different times for different vines. Thus vines grown for foliage alone may be pruned either in spring or fall but those grown for their flowers must be pruned according to the period of their blossoming. Pruning in the proper season encourages the free production of flowering or fruiting wood. It is the side branches, the laterals of vines, which produce most of the flowers and as a rule these side branches grow best when tops are regularly tipped back.



On all early flowering, woody climbers, such as the Wisteria or Climbing Roses, this top pruning should be done after the period of spring flowering. Cutting branches back in early spring only removes part



By Helen Van Pelt Wilson



GRAPE

of the flowering growth with pruning [illegible] the vigorous production of blossoming wood [illegible]

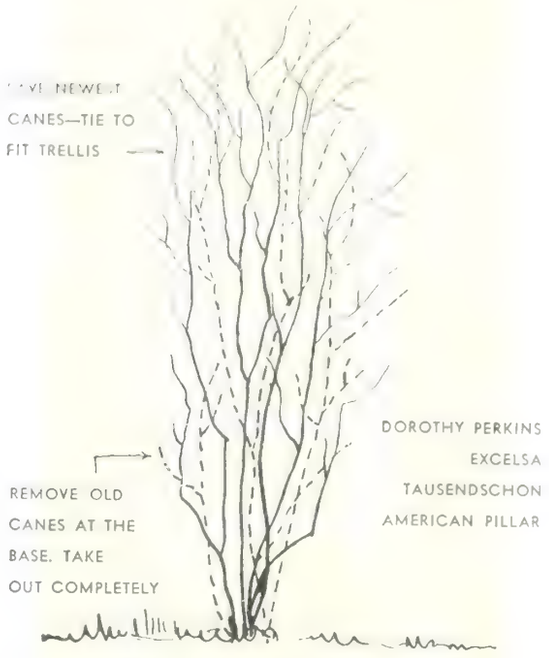
Late flowering vines, however, like most of the Honeysuckles, the Clematis, Silver Lace Vine (*Polygonum aubertii*) and Bittersweet (*Celastrus scandens*) usually produce their blossoms on the long stems of this year's growth. Such vines as these are benefited by an early spring pruning [illegible] in late April or May.

Evergreen vines, such as Euonymus and English Ivy, require little pruning except for the first year or two when pinching out the tops will induce a healthy, stocky condition. Afterwards, if any pruning seems necessary, spring is the best season for it because those pruned ends are then quickly covered with new growth.

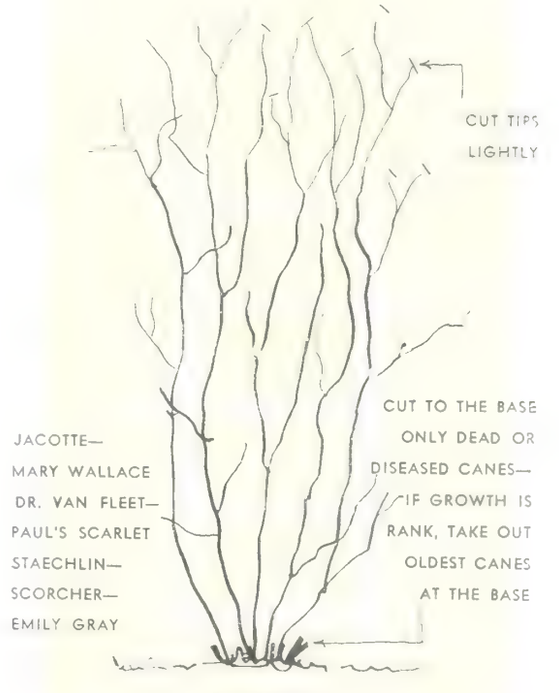
In general, it is safe to follow the rule of pruning each shoot back to an eye or leaf bud or else back to another branch. Cut stubs should never be left. These rot off and through them disease may enter into the healthy heart of the plant. A clean, slanting cut is best and, if on some old vine, the area exposed is greater than an inch in diameter it should be coated at once with a white lead paint to keep out disease while the wound heals.

Good tools are necessary for good pruning. A sharp knife is excellent for fine work but a pair of small strong clippers is better for the removal of tough, woody canes.

Intimate acquaintance with the habits of different vines soon reveals their pruning needs, and can even fathom their whimsicalities. A few like the Wisteria, Clematis, Grape and Climbing Roses reveal definite preferences.



LARGE FLOWERING CLIMBERS



RAMBLERS

WISTERIAS are notoriously capricious in their flowering habits. There is hardly a gardener who has not at some time asked why his Wisteria refused to bloom. Correct pruning has a lot to do with the finding of a satisfactory answer but, of course, even that is not a panacea. Seedlings of Wisteria may not bloom for ten years after planting, and even then the flowering might be sparse. Grafted vines from reliable nurseries, however, will usually bloom the third year, although sometimes even more age than that is necessary. Still, if horizontal growth has been encouraged at the outset, blooming often comes in the second year.

If, however, such a vine, well fertilized and well established, does not bloom, or if an older vine, also well fed, ceases to set flowers, a fairly certain remedy can be found in correct pruning. The Wisteria in particular is occasionally benefited by root pruning in the very early spring. This checks a tendency to run to wood and leaves, and sends it about the business of flower production.

In root pruning a circle about two spade lengths deep is dug around the main stem of the vine. If a young Wisteria vine, three years old, perhaps, with a less extensive root system, this circle should be about (*Continued on page* 60)



Swept by all the forces of the sky

On a rugged knoll near the mountain's top the forest stations its last outpost. Far below the trees stand tall, well ordered, calm in the assurance of protected valleys and fresh running streams; but up here they must struggle constantly against the onslaught of the gale. Grim, dwarfed, warped by the wind's thrust, their topmost sentinel holds his ground undaunted

Snipping and pasting the fancy papers

By Agnes Foster Wright



THERE are two types of women—the good sewer and the good paster. The good paster is generally an original sort of person, who sees possibilities in sheets of colored paper and a paste jar that are undreamed of by her sewing sister.

In the market it is surprising to find how large a variety of enhancing papers are assembled from all over Europe, the Orient as well. They are imported in sheets for the fancy box and book trade and general art work. There are tortoise-shell papers and marbleized and metallic papers in varying thicknesses; lovely hand-blocked papers from Italy, beautiful with brilliant flowers and scenes. Papers of modern design from Czecho-Slovakia and Germany, and adorable tiny floral and geometric patterns like those found in old French boxes. There are intriguing silver and gilt edges of lace-like paper and decalcomania and pressed flower bouquets. There is spun-glass paper and paper from sea-shells, and real wood paper from Japan, and thick egg-shell paper that will stand a lot of paste.

The variety of uses to which these can be put is myriad. On this and the two following pages we suggest several ideas.

Put tortoise-shell paper on the top of a dressing table with a brown taffeta skirt trimmed with gilt lace, and edge the top of the table with gilt paper edging; or use blue marbleized paper with a plain blue chintz skirt. In either case, cover the mirror frame with the paper.

There are stores specializing in unpainted furniture and there is generally such a section in a department store. These carry a variety of small tables, brackets, book-shelves, some good sized of modern design, and some small hanging ones. There are bureau boxes with mirrors and various odd pieces of furniture with flat surfaces on which paper can be pasted. The moldings of these pieces can always be painted and, in the case of small pieces, the gilt paper edges make a trim and durable finish. Old-fashioned design papers make an attractive lining for drawers in old pieces of furniture.

There is a most amusing paper which comes in sheets of bright red and white for a cocktail tray. This can be used on a screen as well. Its pattern displays glasses, cards, bottles and a rooster and camel.

[illegible] more dainty ones are apt to. It's rather [illegible] particular shelves and for your particular use. I would advise putting a brass handle in the [illegible] slot in which to list the contents—i. e., "Summer Blankets [illegible] Straw Hat," et cetera. When the summer blankets are pulled out and the winter ones put in, reverse the cardboard marker in the slot "Winter Blankets" and "Timmie's Black Felt Hat."

Lovely curtain [illegible] from the Italian hand-blocked paper, as the colors are gay and the designs usually have a floral border. There are several with an architectural design in the center, with a marvelous wreath surrounding it, suitable for a table top. Several smaller designs could be pasted onto one of those tiny individual tea tables which are such a boon to a be-sandwiched guest!

A simple chair-back could have a diamond appliquéd on the wide top slat. If a French feeling is desired, use one of the marbleized papers and in the center set a circle or star made of dull gilt paper. Outline it with a gilt paper edging and finish with shellac. These papers with tones of brown on a brown chair would be charming. If an Italian effect is coveted, use one of the vari-colored hand-blocked Italian papers; cut the silhouette of a classic bust out of tortoise-shell paper and apply on the marbleized diamond. Or tortoise-shell paper can be used on deep green chairs. If a chair needs a modern touch, paint it any bright, clear color and apply geometric designs in metallic papers.

The more somber Italian papers have an Old-world look that suggests using them for book bindings. The paper is of excellent quality and, as with most Italian art, the design is pleasing. These could have the name labels in white parchment paper, written in dark green ink. More and more Americans are covering their own books; in Europe book-binding is fairly cheap, but here we must re-cover our old books so that they make a more presentable looking shelf. The mystery stories might be done in red and black, a paper resembling red grained calf, with a black label. The garden books in green with a silver label. The Italian ones in the Italian papers mentioned, and the gay French novels in the gayest of these French papers, which one only has to see to fall in love with.

[illegible] the art department of the larger stores or at the small stationers and gift shops, or [illegible] fancy papers. As they are inexpensive, the experiment doesn't run into money.

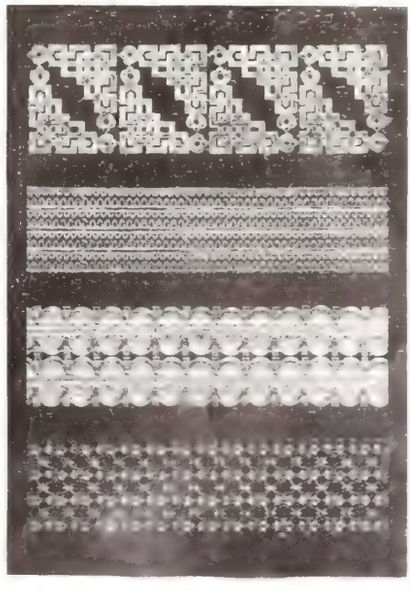
Many children's playthings could be refurbished. All sorts of interesting designs could be applied to trays for all sorts of uses. On these, shellac or varnish would provide a protective covering.

In case one is not an adept at pasting, begin practising on such simple things as a string box for the garden room, or a cigarette box. Repapering a discarded wooden cigar box: line it and edge it and use at least two papers on it, so its humble origin is completely concealed. A child's bank is a beginner's task, too, and if the child helps to make its own bank, it is sure to be more interested in filling it.

There are several kinds of pastes. On fine paper use this recipe: A tablespoonful of cornstarch to a pint of water. Let it come to a boil, stirring meantime.

For heavier papers, there are fish glue, library paste and rubber cement. Before pasting, wet the back of the paper with a sponge, especially the heavier types.

Paste carefully, cut accurate patterns first and avoid a home-made look above everything. The finished pasting job should be smart, clean and unpickable.



With the multitude of fancy pap



LOZENGE, WOOD-FIBER AND PLAID FOR BOXES

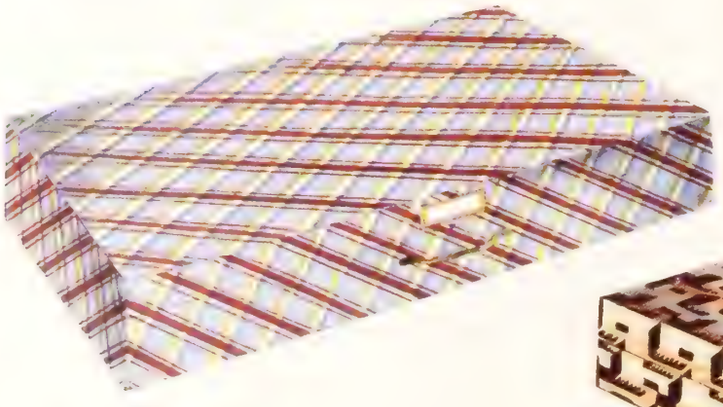


SUCH diverse objects as a dressing table finished in tortoise shell paper, a table top in marbleized and a string box in modern show various appropriate applications of these colored and fancy papers



THE beginner might try her apprentice hand on a picture frame by using some of the amusing gilt fringe papers. The frame itself could be a plain color with a gilt edging, or some contrasting note

BOXES are also easy subjects for beginners—blanket and clothes boxes and desk boxes for correspondence. The blanket box should have a handle and label. Ready-made ced boxes are obtainable. U plaid or a modern pap





ood paster can finish a variety of objects



PAPERS FROM ITALY, JAPAN, GERMANY AND FRANCE



RE-COVERING books is no difficult job for a skilled paster. She can make her shelves colorful by choosing brilliant modern papers and giving a color to each type of book—detective stories in red, cookery books in green. The title can be printed or written on a circular piece of vellum. In all these paper-pasting experiments the ideal is to make a neat, tailored effect





Italian Provincial sofas, settees and settles

By Robert Carrère



WITH SHERATON AND LOUIS XVI DETAILS (REPRODUCTION)



VENETIAN "DIRECTOIRE" LOVE-SEAT

THE EARLIEST form of the sofa was the refectory table bench which, in its simplest form, was an ordinary plank on trestle legs placed against the wall, with a high wooden back to protect the occupants from draughts. The natural development of this type of long-seat incorporated various refinements, such as the turned legs instead of the cross-braced supports, the paneling of the back, and the addition of arms at each end. The embellishments of carving, inlay, gilding, the elaborations of moldings and as a last touch painted decorations and gilding were added when the new epoch evoked by France produced the revolution in the Art of Living.

It could be said of these earlier forms of the sofa that they were in most cases beautifully built, and for that reason, there are more of them today in excellent condition than the chairs or other pieces of the period with a single exception—the "Dower Chest." Certainly for the high-ceilinged rooms, sometimes twenty-five or thirty feet high, their tall backs cut a bold line against the enormous blank wall space, adding a dark spot to balance the high fireplace, the heavy arras and the long massive tables. No thought of comfort for the human form, or convenience either, was planned. Backs met seats at right-angles; the seat was highly polished, solid walnut, and allowed one to slide off the edge. Had it not been for the heavy padding in the garments of the era, the wear and tear on the anatomy would have been well-nigh impossible to bear.

The 18th Century's curving lines, graceful forms and elegant details banished the Italian *panchi* and *casa panchi* from all except the most old-fashioned and conservative strongholds. The sofa appeared with its beautifully carved frame and upholstered back and seat, with rich brocade and needle-point coverings. The old tradition of the wall being the logical position for the sofa still obtained. The favorite placing of the sofa against the wall, a table directly in front of it and an accompanying group of chairs, in a set fringe around the table, is still to this day the most often found arrangement in (*Continued on page 59*)



WALNUT CHAISE-LONGUE—ENGLISH INFLUENCE



WALNUT, POLYCHROMED SOFA—LOUIS XVI, ADAM



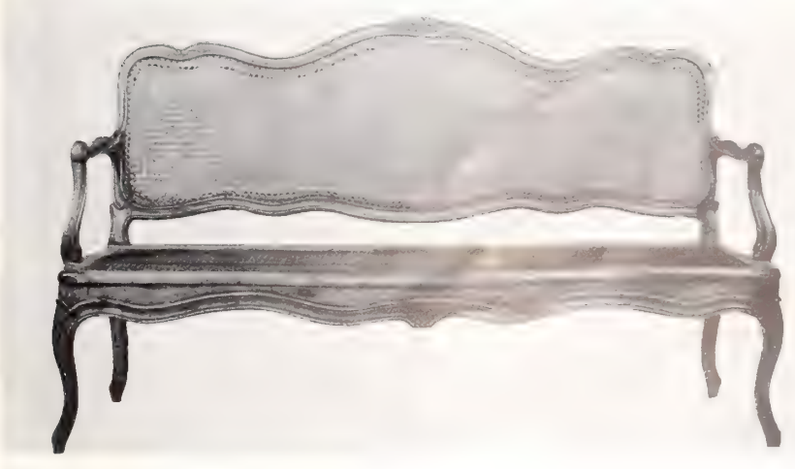
TYPICAL ITALIAN PROVINCIAL GROUP

So strong was foreign influence in 18th Century Italy that cabinet-makers turned to French and English designers for inspiration. Pieces shown on these pages give their versions of such styles as Louis XVI, Directoire, Sheraton, Adam. Much of the charm lies in the naive combining of styles.



ELABORATELY CARVED VENETIAN SETTEE

The abandon with which the Italians made free with period detail is illustrated by the two settees on opposite page. The first combines Sheraton and Louis XVI. Arden Galleries. Essentially Directoire, the second borrows Louis XV and XVI painted motifs. Cassard Romano. Chaise longue, R. H. Macy



NORTH ITALIAN LOUIS XV SOFA

The Roman [illegible] of opposite page is typical. From Barton, Price & Willson. In the group above, English influence is pronounced. Galleria Schacky. The Venetian settee is the type urban piece that was the inspiration of provincial enthusiasts. Metropolitan Museum. [illegible]

This is the fourth article by Mr. Carrère on the subject of 18th Century Italian Provincial furniture. The first, in the April, 1933, issue, gave an outline of the general influences of the time. Italian chairs were discussed in May, tables in July. The next article in this series will deal with the Italian Provincial commodes

The invalid enters the garden

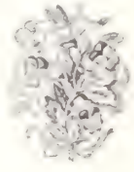
By Montrose J. Moses



I learned many things about my house from an invalid who was my guest. She came to us with the wan face of the sick-room; but she possessed the blithest spirit it has ever been my good fortune to meet. "I want to forget my sickness," she said. And then, with gusto, she added, "Where is your flower garden?" I remembered Maeterlinck's wise warning, "If you are ill, cultivate a garden." Here was one who believed him.

At first she had to rest. "But I can arrange the flowers for you," she exclaimed. And forthwith we brought to her all the flowers of the garden. "Where are your Gladiolus vases?" she asked, as her white, tapering fingers began to sort the stems.

I looked quizzically at her. So would you have done, for the last thing many of us think of in a house is to provide vases and bowls as specific havens for particular [illegible] head is of vital concern to us; we must look well in it! But the queer things we frantically hunt for when we bring cut flowers into the house show up our thoughtlessness. We thrust bunches of stems into a medley of glassware, and then, with a flick here and a pull there, we think flowers should fall into grace and ease. So the Crane surmised when he served a meal to the Fox, and used his long-necked dinner-set for a guest accustomed to lap his food. What ever are you going to do with Pansies and Sweet Peas and a long necked vase! There must be shallow bowls of the right color, otherwise Pansies and Sweet Peas drown or are choked; there must be a network of stem supports, otherwise they straggle over the edges. Attend to Sweet Peas and Pansies and Violets, and each becomes a sweet thought rather than an afterthought.



The most demoralized condition in any house is when one is looking for vases in which to put flowers. We always have to compromise on straggling pitchers for long stemmed varieties. We have a nest of tables for tea; why not a nest of vases for flowers? Picked flowers have their rights to live, even for so short a time. Huddle them, and they die of strangulation. We have all sorts of glassware for our dinner-table,—from cocktail, wine and champagne to diminutive liqueur glasses. Our lips expect such civilized devices. A dinner-party is uncouth without them! We do not think of flowers until we are caught. Right at the outset, my invalid guest set me thinking. What will they say when I go to the store and ask for a vase suitable for Evening Primroses, and for a vase sturdy enough for Appleblossoms and Mountain Laurel? I shall plan for the Violets of March!

In fact, our guest planned for us. That was the way she cheated her invalidism. She would sit for hours in the garden. Her minutes were not marked by medicines, though she had her regular doses. "I may walk from here to here," she said, marking out her daily itinerary, "and tomorrow I hope to reach the Rose bushes." She would not be wheeled in her chair, though in that way she could have enjoyed the border flowers immediately. "Bravo," I exclaimed, and told her of a friend of mine who specialized in Gladioli. 'What do you think!" he exclaimed to me one day, "a caller this morning rolled up to the very edge of my garden to see my flowers. But she refused to get out of her limousine. 'I'm still too weak to exert myself,' she sighed, with the inertia of the inveterate invalid."



My visitor laughed amusedly. I have watched her gazing at the treetops as they swayed, and then heard her remark, "How nicely you planned those chimneys of yours." There never was a hint that she was irked by sitting still. "If this garden were mine," she would continue, and she was off on one of her excursions of improvement. Nature has a way of falling in with stage-management.

I have a neighbor—a tall, sturdy mortal, in whose hands a flower would make of him a comic esthete. "Why don't you grow a garden?" I asked him once. Immediately a sense of embarrassment overtook me. But his answer came tersely and irritably: "Because it's too much damned trouble." "Yet you've made a landscape over yonder on your property," I commented. I looked at his rolling terraces, his blind walls, his levelled pastures that had once been hummocks of earth covered with undergrowth. "Well, you have that always, once you have made it. All the year round you have it, but you have to fuss all over again each season to have a garden, to get it back. You have to put bulbs in cotton and bushes in sack cloth." He puffed his pipe a moment. "I suppose there's another reason I don't grow a garden," he confessed. "Too many people come messing about and asking you how you do it. You have to talk fertilizer, spraying, grafting, pruning. I have too much of that kind of consultation in my profession to want it in a garden. You forget I'm a doctor."

I took advantage of the active moods of our invalid guest in the garden. My rock-garden is a monument to her invalidism. She invaded every copse; her quick eye extracted every advantageous rock to be uncovered; she made me follow a stream to its source, and, in so doing, I found myself on the highway of discovery. From her chair, which we moved to the woods, she pointed to bends and curves, where a slight damming of the water would create pools. We left her one day alone, and when we returned to help her to her room, we found her in great excitement. "Over there," she said, composing the landscape as though she was an artist blocking in detail on her canvas, "the water will catch the sunset glow. What colors there would be if you made a pool in that spot!" As an outcome, I wandered in mud for several hours, unearthing another spring. So she cleared up that miniature wilderness. She gave us new vistas to the garden. Like an overseer, she told us what stones to haul from unseen distances. This was otherwise than we had expected. We had rather dreaded having an invalid in the house. But now I felt my own health improving with hers. Here was a gala person who reached forth, though she could not move far.

It came to the time when, away from the house, we had to serve her lunch, so busy was she in her quiet way. "The only time I feel I'm a nuisance," she said, smiling gently, "is when I see that tray." Such remarks were always, I came to learn, a preamble to some busy calculation about to break forth.

"This afternoon," she suggested, "I should like you to take me to the blacksmith's shop in the hollow over yonder." She pointed cross-country. We had passed it several times on our rides, but she had never remarked about it before. But she had seen, as we whizzed past, a mammoth grindstone ditched by the wayside. She called the smith's attention to it. "It was there when I bought the place," he replied, in answer to her inquiry, "it's no use to me." (*Continued on page 58*)



RUEHL BOURGES PHOTO

On the Chinese red lacquer dining table

WHEN Mr. and Mrs. Joseph L. Platt [illegible] their New York dining room, they [illegible] green and the table Chinese lacquer red. On the table they use red Bristol glass [illegible] doilies and napkins and silver [illegible] chairs are old Yorkshire [illegible]

Let Colchicums bring you autumn pleasure

By Louise B. Wilder

MEETING new persons, entertaining new ideas, viewing new scenes, lend zest and freshness to life. The gardener finds this same zest in making the acquaintance of plants that are new to him. To look forward to the blossoming of a dozen or so different plants or shrubs that he has not met before, especially if their habits, appearance and forbearances are unknown to him, is as effective as an excursion abroad in quickening his imagination and refreshing his spirit. Old friends are indispensable but new ones keep us alert—so in the garden.

Colchicums, though long grown in gardens, are still generally not well known, at least in this country. And this is rather surprising since they are easy to grow and may be made to play a quite important part in the bravura of the autumn garden. Autumn Crocuses, a few kinds, are quite well known, but Colchicums, which resemble them, are seldom seen in any save the gardens of the curious, or in botanical collections. Some years ago on a misty September morning I first met with these flowers in a matchless rock garden. I thought them Crocuses, though some were pinker than any Crocus with which I was familiar. The labels soon put me right. These were Colchicums, these flowers thrusting up innocent of leaves at the base of giant rocks in little shimmering colonies. I was enchanted with them and have since pursued Colchicums with assiduity though rather hobbled by the Plant Quarantine, that lets in Crocuses but inexplicably excludes Colchicums.

A little research revealed them as a genus belonging to the Lily family, differing from Crocus (which is a member of the Iris clan) "in three main characters, the position of the ovary, the number of the stamens (a Crocus has only three stamens while a Colchicum has six) and also of the styles." The non-botanical observer may note more superficial differences—chiefly a certain lack of that pristine crispness that is the property of all Crocuses, and a sort of carelessness of port, so to speak, which is more in the character of Bulbocodium, a still less well known bulbous plant. Colchicum is allied to Bulbocodium but differs from this little spring flower in the possession of six stamens and three styles and the segments are not, as in Bulbocodium, "divided right down to the top of the ovary instead of being joined to form a perianth tube."

In ancient works, Colchicums are called Meadow Saffrons, or occasionally "Sonne before the Father, because (as they thinke) it guieth seede before the flower." But this notion, as the old writer goes on to explain, is credited only by those who do not give the matter due consideration. When the bulb is planted, the blossoms spring up, then in spring the leaves appear and the seed concealed in the ovary below ground ripens before the leaves fade in June. The corm matures soon after. From its unusual habit of flowering without leaves the Colchicum has also been sometimes called Naked Boys or Naked Ladies.

The leaves, as I have said, make their appearance in spring, very early, and grow with prodigious speed to a height in some species of two feet, bushy and lush and superbly if inconveniently exuberant. And herein lies their one drawback. For one looking upon the lovely rosy or white goblets in autumn gets no hint of this passionately leafy aftermath and so is careless of setting the corms in positions where there is room for it. And then when the great sheaves of leaves push up in spring one is astonished and put out, and when in June they begin to turn yellow and lie about, staging disorderly and unseemly deathbed scenes, one is quite properly outraged and resolves to have no more to do with such coarse creatures, which are probably not only quite out of scale with their surroundings but have, moreover, undoubtedly flopped over your choicest treasures and caused them to die. But before you root them out and cast them on the rubbish heap I pray you let your mind drift back to the autumn days when their naked blowing above the drowsing earth seemed a very miracle, and I am sure you will find some other way out of the dilemma.

Colchicums are definitely not fit for use in small rock gardens. In my own they are grown at the back in a sort of no-man's land where the soil is black and rich,



C. BORNMULLERI

ABOVE is the fragrant *C. bornmulleri*, one of the finest of its race. Throughout September its delicate rose-lilac and white blossoms, deepening with age, are a delightful feature of the rock garden

AMONG the Colchicums which flower along with the leaves in very early spring is *C. hydrophyllum*, hailing from the Taurus Mountains. But it is difficult to handle under American conditions



COLCHICUM HYDROPHYLLUM



COLCHICUM SIBTHORPII

among Pulmonarias, Mertensias, Celandines, *Anchusa myosotidiflora* and not of Arabis, a region wherein they can do no harm, for their companions are well able to take care of themselves, and this situation is not generally visible and need not be looked at unless it is in good blossoming. Also we grow them along the edge of a shrubbery border in clumps.

Colchicums should be planted in August, so order them at once. They like a deep rich soil, a nice loam not too dry, and it must be remembered that they suffer in times of drought and should be given water freely. They like sunshine but a little shade for part of the day is not detrimental to them. The individual flowers do not last long but they follow each other in quick succession, a well-grown corm sending up many flowers. The bulbs should be set about three inches deep over all. Violets of sorts make a good ground cover for them, protecting the delicate blossoms from spattering mud in the autumn storms. They may also be planted in grass but the increase in such situations will be slow.

The hues of Colchicums vibrate from purest white through faint blush to deep rose-lavender, almost garnet, the blooms of some species being tessellated or checkered in two tones. These checkered forms were much admired of old and John Rea, in his *Flora,* says that "such as bear single flowers wholly of one colour, and neither striped, or chequered, we will pass over as not worth the trouble." But today we do not agree with the old 17th Century gardener and think the pure whites and the selfs the prettiest of all. If the different species are planted they make gentle gaiety in the garden from the end of August through October.

And now for (*Continued on page 506*)



COLCHICUM SPECIOSUM



COLCHICUM AUTUMNALE

X + Y = Z, WHEN x = present conditions
y = a small expenditure
and z = a good investment

By Gerald K. Geerlings

X represents the exterior of a dining room which faces on a garden, but is only indirectly accessible to it. The value of both would be enhanced if you could pass readily from one to the other. Moreover, why not a gay little terrace for parties?



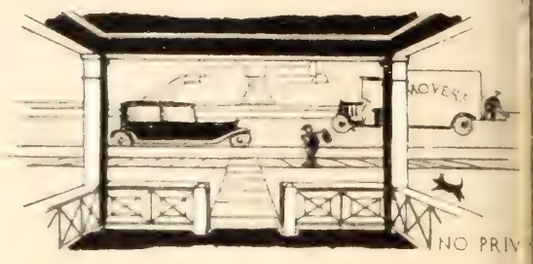
Y is an expenditure of about $73.50, plus whatever you care to spend for paving and furniture. Three items cost about $20 each: transforming a window into a door, the treillage against the house and along the two sides, and the fence of split saplings. Ten vines of Chinese Wisteria (75¢ each) will provide a design on the treillage in harmony with the yellow-flowered Laburnum Vossi at the ends of the lattice ($3 each)



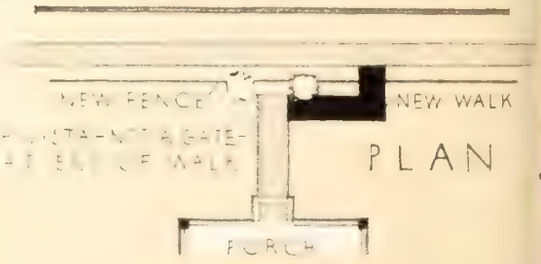
Z is the result of coaxing a part of outdoors to be an airy extension of indoors



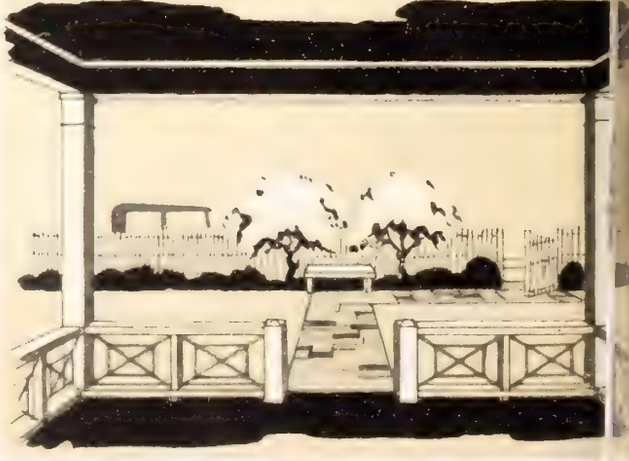
X typifies the porch which so lacks privacy that it is seldom used. One does not want to be aloof, yet one does not like to view a constant trek of trucks, cars and undesirables. If you do not choose to wait for a hedge to grow, let the fence serve



Y transforms a front lawn into a private garden by erecting a fence or growing a hedge, laying some new walk, and creating a vista from the porch. The new walk might be of flagstones laid on a cinder base at a cost of 50¢ to 80¢ per sq. ft. If the fence is of split saplings, 4' high, it will cost from 50¢ to $1.45 per lineal foot. A cast stone seat 4½' long, $27.50 up. High pruned Flowering Crab trees, about $3 each



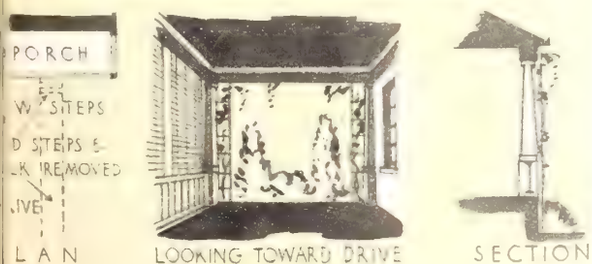
Z results in a porch which can be enjoyed; its outlook will be governed by your desires



is the porch with a lot south exposure, having columns far apart. While this can be improved by entire remodeling, a less expensive plan which will achieve almost the same results with vines and the passage of time is shown below



removes the old steps at the front of the porch and replaces them with steps at the end. Combining the walk with the drive makes for a better lawn. The cost of the steps depends on local conditions but $10 should cover it. Treillage to screen the columns, plus a few additional "ladders", $20 to $30. Venetian blinds in sections of 30 sq. ft., about $15 installed. Six to eight Clematis, [illegible]



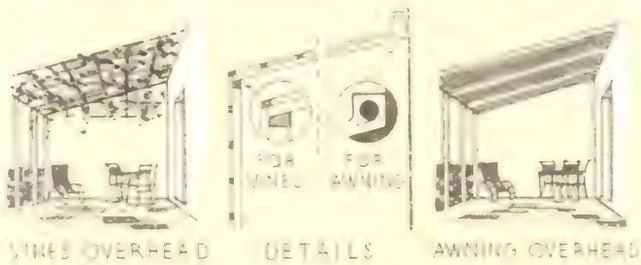
is the sum total of improved appearance, plus coolness and a welcome seclusion



X [illegible]



Y is the amount necessary to provide shade as well as make the house larger by an outdoor living room or children's play space. The treillage for vines would cost about $35; if the framework is for awnings, add $45 or more to this cost, depending on material and size. Flagstone paving, 30¢ to 50¢ per sq. ft. laid directly in the soil. Table and chairs, $20 up. Venetian blinds, $8.50 each



Z answers your desire for a cool south exposure and a more ample looking house



Each month these pages present practical and inexpensive solutions for architectural, interior and landscaping problems which are frequently met. Many of them can be executed by anyone fairly handy with tools, without recourse to professional assistance

Through bath and kitchen with pen and camera

Our inquiring photographer has been snooping about in the best housekeeping circles picking up the latest bits of gossip. It seems there are many interesting newcomers to the bath and kitchen scene—substantial, hard-working citizens who live practical, helpful lives. Illustrated on these pages are some of the leaders whose service [illegible]





LEFT. A new drain cleaner, floor mop and carpet sweeper. The drain cleaner works like a bicycle pump and develops tremendous suction. The mop features a small rubber pad at the tip with which especially stubborn dirt spots are effectively obliterated. The mop is self-wringing. Both: Lewis & Conger. Dirt picked up by the carpet sweeper goes into a box which is detachable for emptying. A built-in comb keeps the brush free of threads and the like: Macy

ABOVE. The cooking department. In the rear, an aluminum steam-cooker. The grilled pan, in center, is a smokeless broiler which helps keep the kitchen free of cooking odors. Surrounded by four pieces of the swankiest enamel ware ever—soft green or cream with chromium lids. Bottoms are black to increase heat conduction. Hammacher Schlemmer. Bacon and egg skillet: Lewis & Conger. The background is the plaid porcelain top of a new kitchen table: Macy



L

T

cutter which makes six different designs in

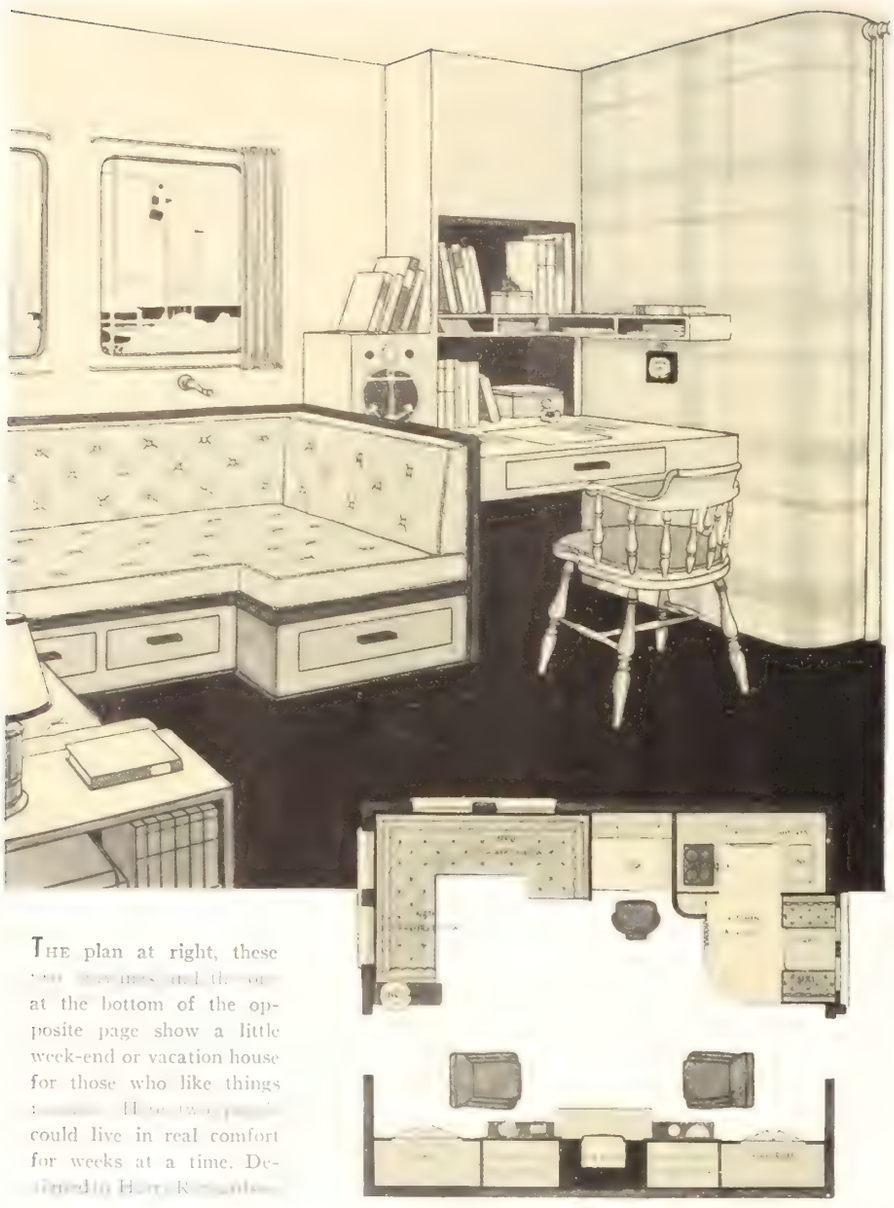
Lot custard cups. At left in background is

right amount for one cup at each turn of

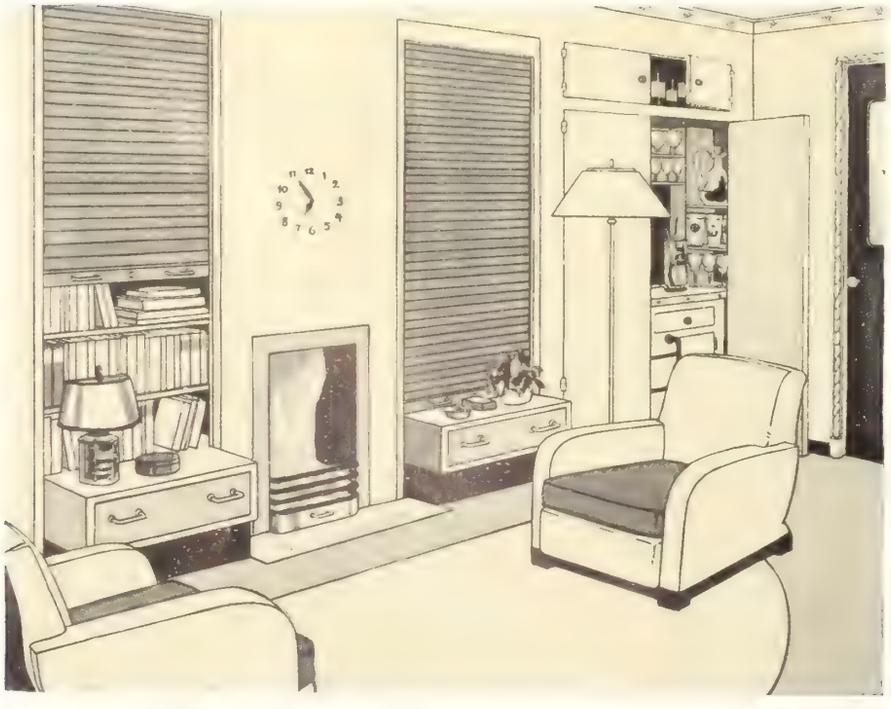


RIGHT. Among those present in the ... ath. Bath towels at upper left ... ripes on beige, Martex. McGibbon ... nd gray diagonal stripe. Moss ... hite border, Martex. Altman. ... mel—scale Hammacher Schlemmer ... ble mirror, shaving brush, towel rack: ewis & Conger; sponge mitten, back onge: Au Bain; mirror with clock: Macy. laid Fruit of the Loom shower curtain white and gray. Macy. Bath ... ith sponge back: Hammacher Schlemmer; ermanently monogrammed ... Au Bain

HE bathroom scale is especially recommended to those who must reduce or gain eight, a small screw device recording the oundage from day to day. For ... having, stick the portable mirror on the ll near a window by means of ... up in the base. The shaving brush has ollow handle which, when filled with one's vorite shaving cream, feeds just the right uantity to the bristles. The towel rack asts a new, chromium-plated fixture on hich there are no screws to mar its beauty. he clock on the 18 inch mirror is electrical



THE plan at right, these [illegible] at the bottom of the opposite page show a little week-end or vacation house for those who like things [illegible] could live in real comfort for weeks at a time. De[illegible]



Seagoing interiors for the nautical-minded

By Robert Keith Leavett

HE WAS, they said, a very successful architect, and as the evening drew out he proved a good talker as well. I remember particularly how he lectured us over the rim of a pipe which he continually threatened with lighted matches, but never quite got around to lighting.

"You fellows," he said, "think you're members of the practical sex. Severe, matter-of-fact, utilitarian—that's you, is it? Well, let me tell you something. I see a lot of couples at a particularly revealing time—when they're in the happy throes of planning a house. And I've noticed this: the husband usually has a gaudy but vague idea of the outside of the house—tapestry brick and that sort of thing—and he often wants a kind of baronial hall for a living room. Beyond that he just has no ideas worth mentioning. But the wife comes in with a gleam in her eye that means one thing first of all: closets and plenty of 'em. After that she's interested in the layout of the kitchen-pantry-dining room group, and of the living room in relation to that assembly. She has pretty definite ideas, too, about bedrooms and baths. But she never loses sight of the closets. Practical? Man, there's nothing can make you feel so long-haired, arty and impractical as trying to plan a house with all the closets that women want."

That was some years ago. Since then I have made the acquaintance of a breed of men who could give our friend cards and spades in the matter of closets, and in most other ingenious devices for making use of space, too. I refer to the yacht designers—naval architects is the proper term. They can bring forth a varied assortment of cupboards, lockers, racks, shelves, bins and storage spaces that is positively bewildering. Long after their inshore brethren have collapsed from sheer brain-fag the naval architects will still be pulling ingenious hideaways out of their sleeves with the rapidity and deftness of magicians producing live rabbits and flags of all nations.

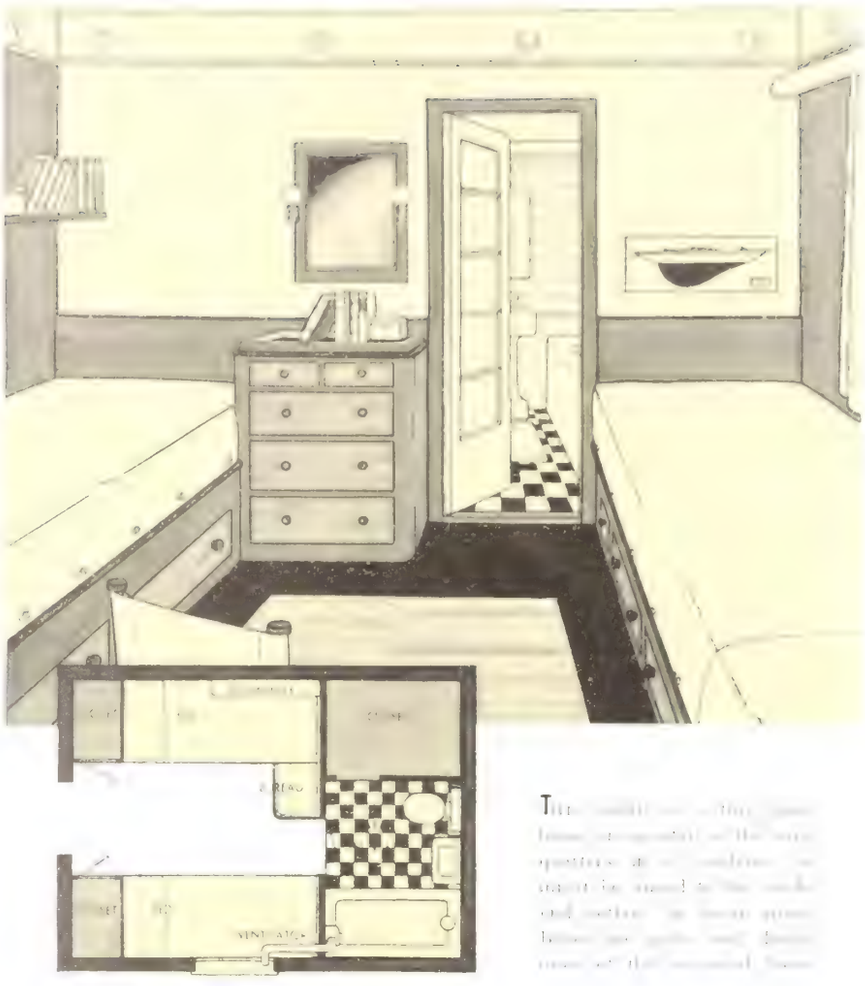
Of course, the fact is they *have* to. Come down to the yacht club landing with me

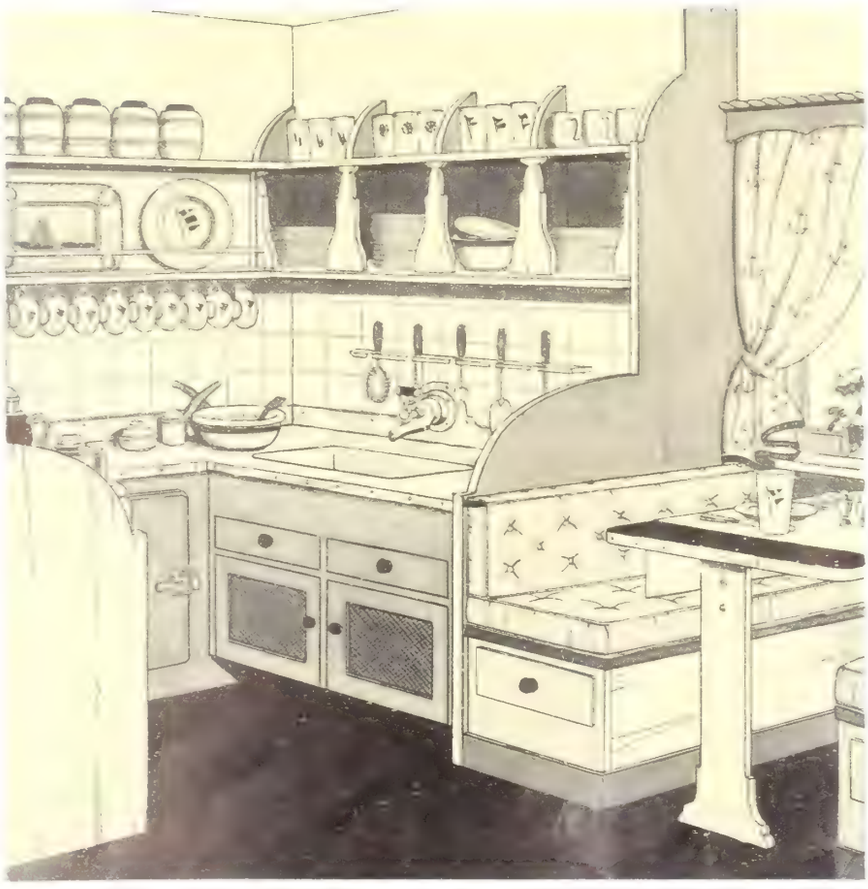
d see what their difficulties are. [illegible] atly and charmingly they ...ply them ere, riding at her moorings, is a small wer cruiser, immaculate in white and hogany. She is barely thirty feet long, her widest point she isn't over nine feet oad; she tapers to a sharp point at the w and is round bottomed to boot. You uld put her down bodily in the hallway an old country house I know and she ouldn't even slow up the traffic. And at must the marine architect put into r? Just this: Complete living accommo ations for four people—two bedrooms, ne indoor living room, one open-air liv- g room, a toilet, a kitchen complete with ove, refrigerator, sink with running water id stowage for all utensils and food, not mention the closets (or lockers as they e known on self-respecting ships)—and t to mention a place for the engine that kes you swiftly from one harbor to the xt, so that your morning windows need ver look out twice on the same scenery. hat's an assignment to stump the ordi- ry architect. It's like those Chinese puz- es that fit neatly together if you know w, and drive you crazy if you don't. But e naval architect not only solves that oblem by the most outlandish ingenuity dovetailing one room into the next and aking one room serve several purposes he main cabin is by turns kitchen, dining om, living room and bedroom) but he so rigs up ingenious gadgets by which, en in that limited space, you can con- ive guest room for two or even (in fair ather) three people.

I am not trying to sell the idea that arine architects are the answer to the ousing problem. Fortunately, space ashore not at the same premium that it is on a at, where one-third more length may ean two and a half times as much cost. it there are many engaging wrinkles and ntraptions about a well-designed boat at are worth the attention of anyone who ay ever have anything to do with design- g a house. And who of us doesn't hope at maybe, sooner or later, he will be uilding the ideal house?

What, then, does the naval architect do at might add to the livableness of a shore velling? Surely there is nothing new in e idea of small rooms, or of one room ith a number of rôles; apartment houses ng years ago adopted those principles. o; there are two things, primarily, that yacht designer does to give a cruiser its culiar compact comfort and its peculiar utical charm.

One of them is (*Continued on page 201*







The latest bath news from the World's Fair

Now it's live fish on bathroom walls. In this brilliant scheme a blue-mirrored recess lighted from the sides contains an aquarium with glass shelf for bottles. Walls, white Sanitas with black linoleum dado and panels of deep blue glass. Blue fixtures; red oil silk shower curtains. Designed by George Sakier for the Standard Sanitary Company's Exhibit at the World's Fair

Another striking bathroom in the same exhibit cleverly combines Neo-Classic details with some modern features. The walls here are a grayish turquoise broken by white pilasters and black and white marbleized panels with silver moldings. The flooring is of cream and black rubber and all of the fixtures are in brilliant black porcelain. George Sakier was the designer



EUGENE HUTCHINSON



N DURYEA





TTIE EDWARDS HEWITT

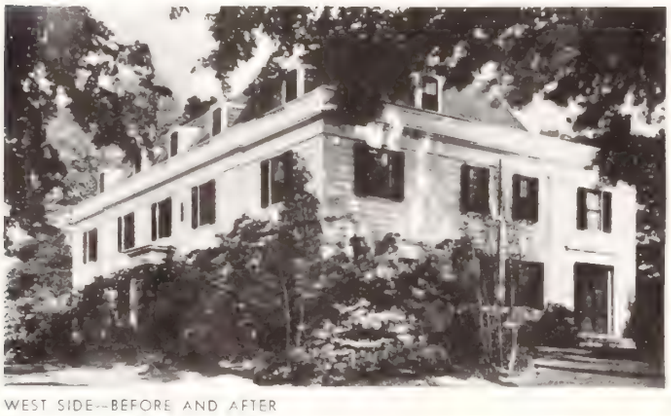
O[illegible] and small baths. [illegible] silver, with [illegible] and Venetian blinds painted silver gray. [illegible] moonlight. Glass dressing table and porcelain [illegible] black; lights, crystal and lacquer red. White notes are provided by the [illegible] rugs. Mrs. [illegible] Carnichel's Chinese sandalwood [illegible]

THE lavatory at the upper left is papered with Peter Arno's [illegible] Woodwork is gray with lines of black, white and sealing-wax red. The New York home of Mrs. C. Oliver O'Donnell. Anne Tiffany, decorator. Peach and turquoise paper is charming with white net curtains and dressing table in the bath-dressing room of Mrs. Wyllys R. Betts, Jr. Syosset, L. I. Valance, turquoise taffeta; chintz, peach and blue. Thedlow, decorators

Smart decorative hints from three modern dressing rooms

Victorian yields to Regency





WEST SIDE—BEFORE AND AFTER



SOUTHEAST CORNER—BEFORE AND AFTER

From Victorian to Regency would seem a move backward, but in the case of Mrs. James H. Stark's residence at Darien, Conn., it is really a long step forward to good design and proper plan. On these pages we present a pictorial record of the transformation, made by Donald G. Tarpley, architect, Ellen Shipman, landscape architect

As can be seen from the pictures above, there has been no temporizing with bad features. The circular bay on the west side has been completely wiped out and the side straightened as shown in the view of the southwest corner. Walls are of shingles laid with careful precision. The southeast corner is immediately above





SOUTH FACE—BEFORE AND AFTER

The south face of the house was cleaned up, the ugly stained glass window removed, the roof lowered and broadened after the mansard fashion to give space for servants' rooms on the third floor, and the huge dormers taken off and replaced by small ones that are more in keeping with the general scale. The roof is slate

The front face, below, evinces the most marked improvement. Where before was an expanse cluttered up with unrelated units now is an attractive, dignified façade with all parts in perfect scale and well related. The two most important bedrooms are located in the new wings, over the loggia-porch and dining room, respectively





NORTH FRONT—BEFORE AND AFTER



W FRONT ENTRANCE



NEW SIDE ENTRANCE

B

RECTLY above is the main en- ance, designed in the classic ode of the Regency. This opens the entrance hall, with living om directly ahead, powder room d flower room on right, chil- en's wardrobe room, with sepa- te outside entrance, and service oms to left. At right above the entrance to the west room



DINING ROOM

At the right is a view of the ining room looking through to e west at the dining porch. The ning room is furnished in 18th entury English pieces and has a enic paper patterned with trop- al birds and trees. The loggia orch is decorated with lattice and e openings may be screened from m with latticed roll screens



IVING ROOM

F

race side, with the French windows opening upon it. In the background is the door to the library, at one side of a fireplace. Another living room fireplace is in the opposite wall. This room measures twenty by thirty-six feet

O

edrooms and seven baths. In addition to the main stairway, there is a service stair that goes up from the first floor service hall and continues to the third floor where five maids' rooms, a chil- room are located. This space was unusable before the remodeling

The complete transformation of an ungainly house

On the making of gardens beside the sea

By Christine Ferry

ALTHOUGH the shores of America are dotted with many beautiful gardens, large and small, costly and simple, and it sometimes seems that flowers are never more gorgeous in color or bloom more luxuriantly than when grown in the saline atmosphere of the sea, dwellers by its side have even more than the usual problems to consider in the development of successful gardens.

First of all there is the question of location. The ways of the wind must be given serious consideration, for wind, as well as salt spray, can work havoc with an unprotected seaside garden. Natural slopes and buildings can be counted upon to play a part in staying the strongest attacks of the fierce blasts that sweep in from the sea. Evergreen shrubs and other hardy growths can be planted for windbreaks. But the only way to save a garden from the salt spray that kills and blackens all plant life with which it comes in contact, is to place it absolutely out of the sea's reach.

There is also the sun to make one ponder before locating the garden. Near the sea, where the sun lingers and burns on the sand, its light and heat are often so intense that plants droop under them and it becomes necessary to shelter a garden to some degree with shade trees and shrubs in order to overcome this difficulty or else to limit the planting to growths which are able to defy the sun with impunity.

Then, before the garden is made, there is the ever-present problem of soil to be taken into consideration. Roots require food and firm anchorage and according to their individual characteristics they must have either light or shade and a helpful soil to bring them to their best development. Usually the soil near the sea is abundantly sandy and porous and a heavier earth is sometimes added to it, or an ample supply of well rotted manure, that the plants may obtain sufficient nourishment and the soil about them be able to hold moisture longer than is possible when it is very light. A sandy soil, in fact, enriched with one having more body and nourishing properties, is likely to favor the ambitions of garden growers. A hard clayey soil, inclined to cake, is one of all others undesirable in a garden and fortunately one that makes small claim to seaside space. To have a successful garden the soil must be good, and although there are many places by the sea where Nature herself supplies an admirable soil for flower growing, there are many others where it is necessary to introduce a foreign soil to provide a good growing bed.

Finally, to construct a good seaside garden, it is necessary, as with all other gardens, to learn what plants are best adapted by Nature to its special conditions. All seaside gardens quite naturally do not fall under the same laws, those adjoining bare strips of sand having different possibilities from those near a rocky coast. Builders of successful seaside gardens need to put a curb on the wish for all sorts and varieties. Even in the most desirable situations, the intense heat of the American summer, the usual summer droughts and the brilliant, almost unfailing, sunlight prevent such gardens from thriving as freely as they do in the moister atmosphere of the English coast.

To locate the garden in a spot sheltered from the fiercest blasts of the wind, away from the salt spray and where the sun will not burn it too strongly, and especially to discriminate in the selection of plants, is to outline the road to success.

Sometimes one has a choice as to the type of garden to be established, but more frequently Nature herself steps in and determines the matter for us. In some localities the wisdom of the rock garden is obvious, in others there is an opportunity for the development of the water garden; but as a general thing along the North Atlantic seaboard there is nothing more gracious and satisfying than the more or less naturalistic early American garden with its mixed borders of annuals and perennials so planned as to provide continuous bloom during the summer months and an abundance of picking flowers for the decoration of the interior of the home.

For the seaside home where the season



IN MRS. EUGENE CLAPP'S GARDEN, SWAMPSCOTT, MASS.



THE CLAPP ROSE GARDEN OVERLOOKS THE OCEAN



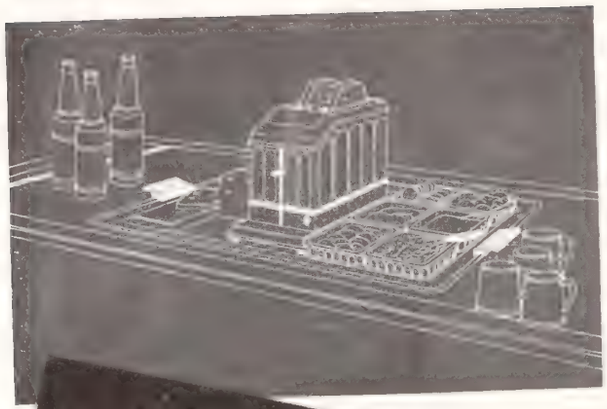
FURTHER VIEWS OF THE CLAPP GROUNDS

opens late, a garden of hardy perennials should prove particularly satisfactory, since the more work that can be done in the autumn on a garden of this character, the better the results the following spring. Perennials give the least trouble of any class of plants and their beauty is pronounced. They seem to like the proximity of the salt spray and the truly hardy ones live on and bloom freely from year to year like the flowers of the field. A seed bed should always be planned as an assistant to the raising of perennials, since such a bed enables a gardener to raise large quantities of plants at very small expense and does not in the meantime disturb the appearance of the garden.

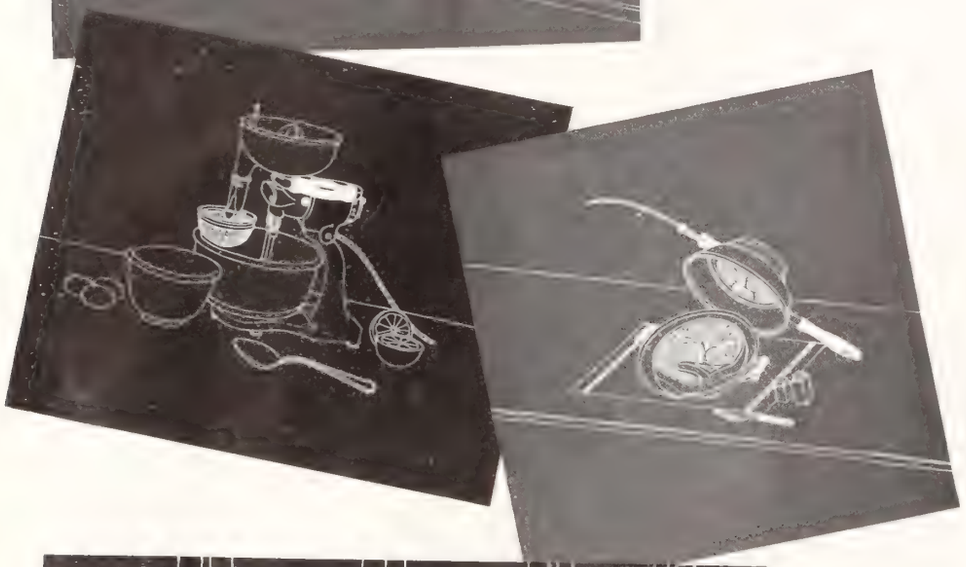
Although perennials are among the happy plants that can be moved at almost any time of the year, there are a few, like the Hollyhock, which seem to flourish better if set in the ground when things are budding. Hollyhocks are undeniably hardy, but the flowers of young plants are so much larger and more beautiful than those from old ones that it well repays to sow each spring for transplanting and blooming the following year. These great plants would be sadly missed from seaside gardens, for they are strong in personality. In formal gardens they can be grouped effectively in (*Continued on page 56b*)



A summer garden on the Massachusetts coast

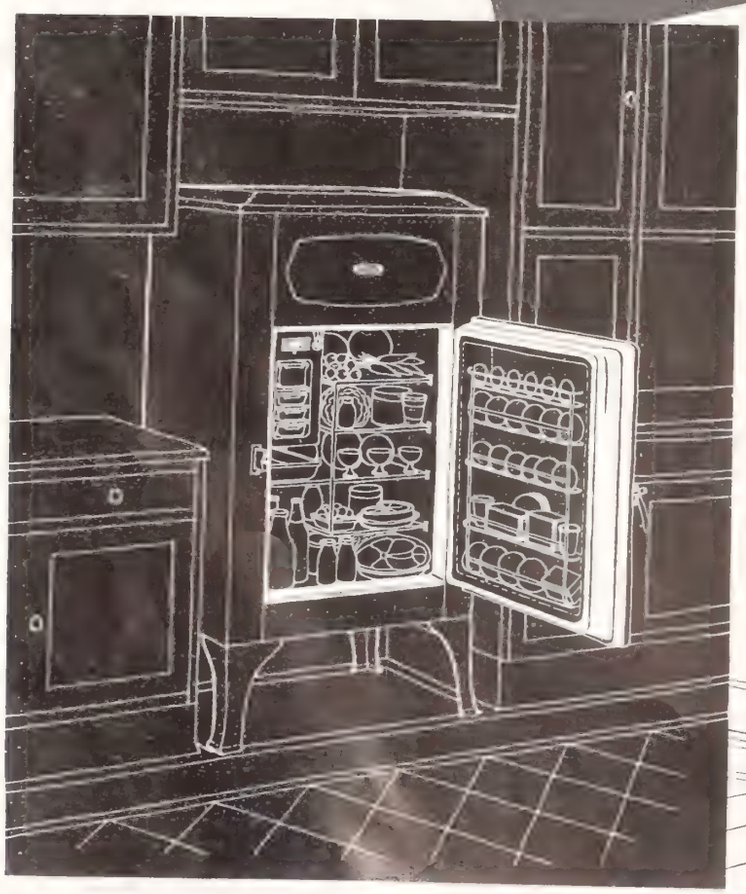


Take the electric way out of your trying household cares

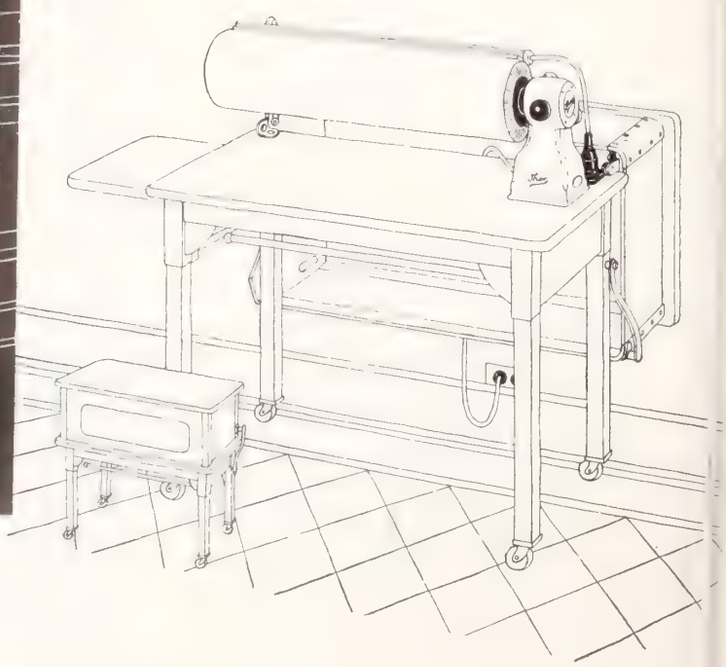


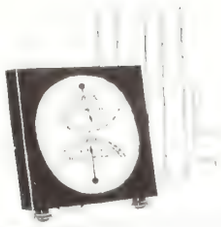
THE upper sketch at left shows the Hospitality Tray, a new culinary ensemble that includes a two-slice Toastmaster—the automatic toaster that produces toast done to any degree desired—a small cutting block and knife and six crystal dishes for the things that combine well with toast for party treats or pickup meals, all on a chromium tray

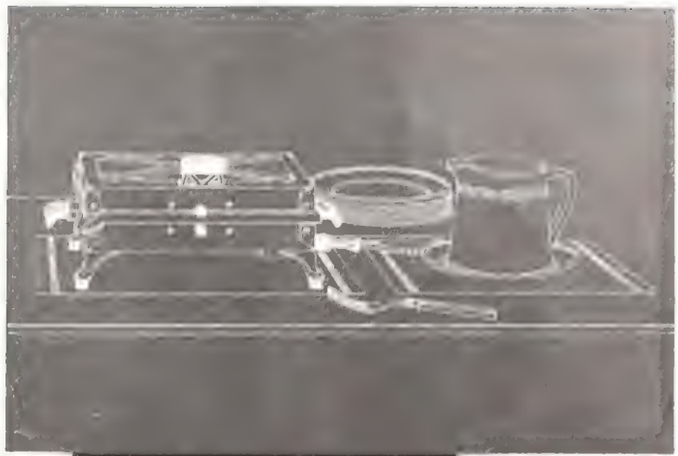
AT the left are two more valuable items for the all-electric kitchen. The first is the Mixmaster—a multi-purpose gadget that juices fruits, mixes sauces, whips cream, mashes potatoes, etc., and does all of its tasks well. The other is a tiny table stove (Rite Wa Broiler) that broils, bakes, toasts and cooks. In polished aluminum for alternating current



TO THE left is Crosley Shelvador, an electric refrigerator that in addition to the usual features has its door fitted with recessed shelves that conveniently hold fruits, etc. Below: Thor automatic cabinet ironer. Roller section made of aluminum alloy will not rust or rub. When closed it forms a handy table. Sliding board at end enlarges table size

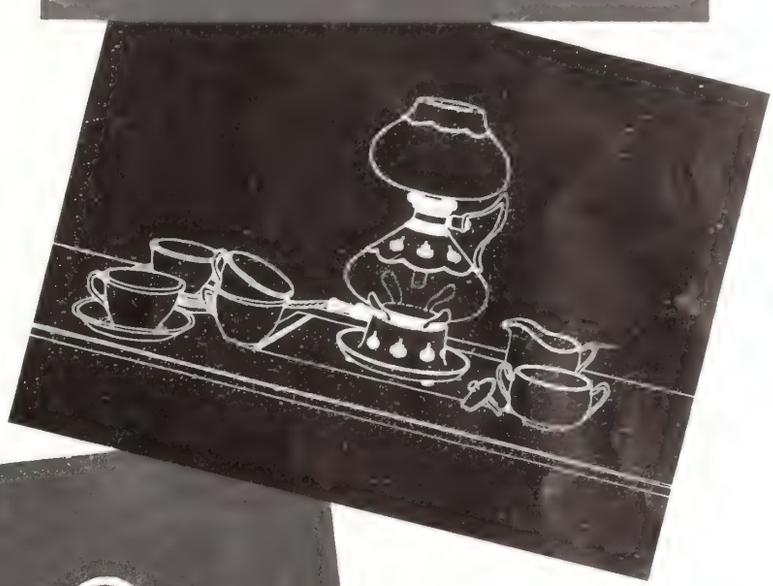




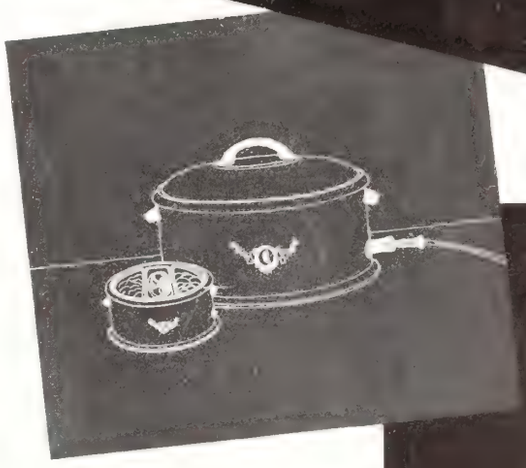


MAYBE it is the humidity. If so the lower dial on the Airguide, above, will tell the tale. The other dial gives the temperature. Black and chromium case. At the immediate right is General Electric's new non-oscillating Quiet Fan. Scientifically streamlined to give maximum performance. Its quietness is emphasized. May be tilted up or down.

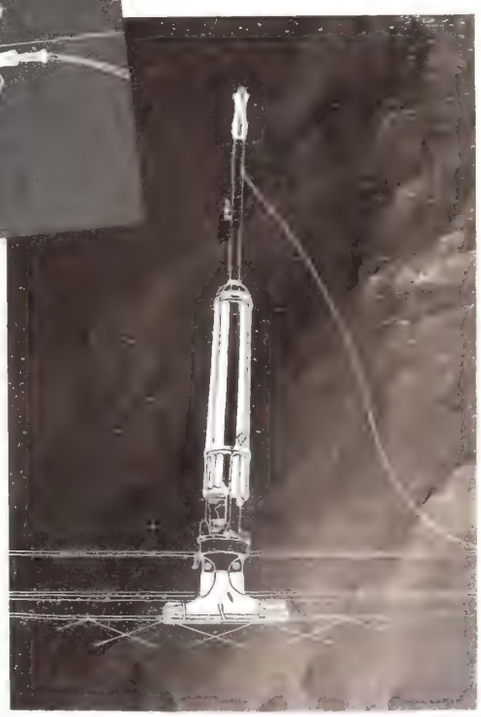


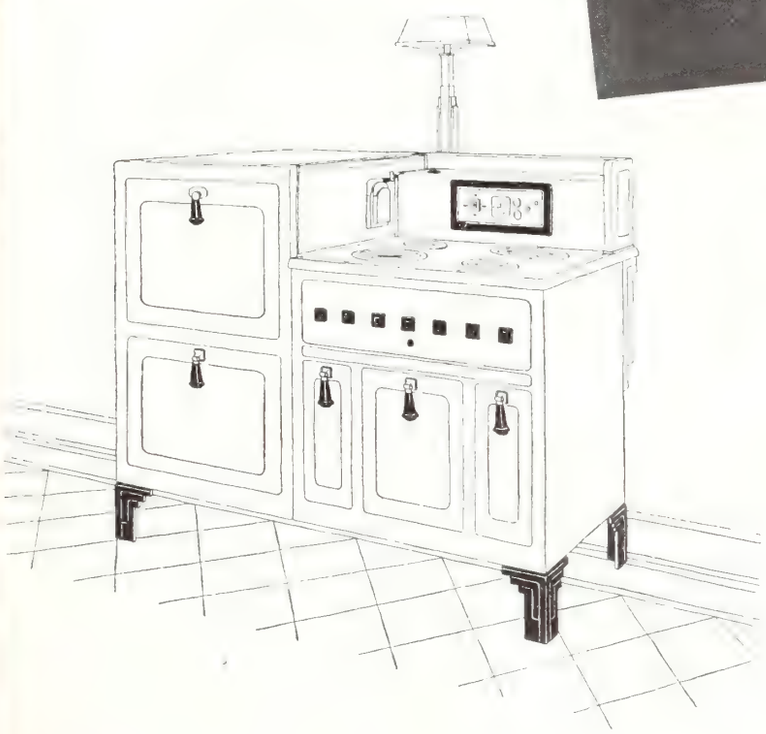


THREE more kitchen electrics in white on black. Hotpoint sandwich grill—prepares toasted sandwiches, thick steaks, waffles, or, simultaneously, bacon and eggs at table. Hotpoint coffee maker (various sizes)—utilizes vacuum application of drip system. Pyrex glass. Nesco toaster—holds six quarts. Insets take three vegetables at a time.



AT right, below. The Electrickbroom, a lightweight floor cleaner combining qualities of dust-mop, sweeper and vacuum. Also usable on walls, bedding, furniture, etc. Below. Crawford Epicure range, equipped with such features as built-in triple automatic time control, Speedwell cooker, vertical broiler, Hot Spot surface units, illuminated oven





The Gardener's Calendar for August

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season

○ Full, 5th day, evening, E.
☽ Last Quar., 12th day, evening, E.
● New, 21st day, morning, E.
☾ 1st Quar., 28th day, morning, W.

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1. Late plant of Celery, Cabbage, Cauliflower and Kale may still be planted. Use pools of water when cleaning them out and refill them, twice daily until they root and are well established. Where feasible it is always better to have the young plant to set in.	2. Annual flower intended for blossoming in the greenhouse this winter should be started now. Seed of Stock, Mignonette and Snapdragon may be sown in flats for the purpose, or small plants purchased from growers who specialize in supplying such material.	3. Strawberry beds set out at this time will bear a full crop next year. Get good pot-grown young plants, set them in rich, sandy soil, and keep them well watered at all times. Both the perfect and the imperfect types should be planted to assure proper fertilization of the flowers.	4. Special attention should be given to Cabbage and other green vegetables on account of the leaf-eating insect that are quite sure to attack them. Spray with arsenate of lead as a standard remedy for most kinds. Often these insects appear suddenly and in large numbers, so keep on the watch	5. Banking Celery with earth is not advised on account of the intense heat which this system produces in summer. It is better to use the special paper bleachers or boards stood on edge on each side of the row for this purpose, blanching only in usable quantities.
6. New land to ground which is intended for cultivation next year should be forked or plowed and harrowed thoroughly so as to remove the troublesome Perennial Twitch Grass. With the latter it is important to remove as many of the long tough root runners as possible.	7. Vegetable of forcing types may be started in greenhouse cultivation. Tomatoes, Cauliflower, Lettuce, Spinach, Parsley, are of easy culture under glass. As a matter of fact, the up-to-date greenhouse can be made to produce all season vegetables of many kinds.	8. Rose Pests: Hybrid Teas and other plants used for decoration are usually infested with aphids and other insects, particularly during hot dry weather. Use tobacco dust regularly and freely in order to exterminate these pests, or at least to hold them firmly in check.	9. Cuttings should be taken of bedding plants such as Coleus, Geranium and Alternantheras. If these are carried in a cool greenhouse through the winter they will make good stock for setting out next spring. Some of the modern varieties of Geranium are especially worthwhile.	10. Evergreens, both broad-leaved and coniferous, may be planted at this time. They need a great deal of water, so it is advisable when resetting them to saturate the soil. Where possible, too, let them be protected somewhat from the sweep of drying summer winds.	11. Melons ripening now should be sprayed with Bordeaux mixture. Place boards under the young Melon to assure even ripening and freedom from rot on the under side. Let them leave the vine voluntarily, or at least wait until the stem begins to crack loose from the fruit.	12. Bulbs intended for forcing into bloom in the greenhouse should be ordered at this time. Boxes, pans, soil and other materials needed for them should be made ready as some bulbs are available now. Succession plantings, of course, mean an extended period of bloom.
13. Lawns with [illegible] due to improper preparation of the ground and too meagre seedage. Sow the seed thickly on the soil, help to choke out the weed growth. Be sure that the soil is well loosened beforehand, raked level and fine. After sowing rake lightly and roll.	14. Hedges of all types, evergreens that have been confined to a form and plants that are clipped should be gone over now as growth for the season is about to cease. One of the secrets of success with such plants is never to let them get unkempt and out of hand.	15. Rose bushes to be encouraged by top dressings of bone meal, lightly raked in over the root area. Though this fertilizer does not necessarily improve the quality of the fall flowers it is sure to give the plant more vigor and will strengthen it for blossoming the following year.	16. Plant now some of the cool crops in the vegetable garden especially if you use "early" varieties. Several rows of Peas should be made this month. Spinach, Cress, Radishes, Lettuce, Turnips etc. Keep the ground worked as often as you can in the fall.	17. Crops that remain in the ground until late, such as Swiss Chard, Parsnips, etc., should have a top dressing of a strong standard fertilizer applied to them now to prevent their developing toughness. This promotes continued growth and heightens the table quality of the crops.	18. If you want high grade Dahlia blooms keep the plants properly disbudded as well as regularly watered. This means a constant and consistent pinching of the young growth. The usual plan is to remove the two outside buds in every group of three while still small.	19. The cane fruits should be looked over at this time. Old shoots on the Raspberries and Blackberries should be cut out entirely as they do not bear again. Such removal also gives room for the proper development of the vigorous young canes, which will bear next year.
20. Plants in the greenhouse make a compost heap of all discarded plants. Use top soil with a sod growth, adding manure and bone meal for enrichment. The material will decompose and form the finest sort of soil for repotting or direct use in the greenhouse benches.	21. This is the time to build coldframes for use during late fall and winter. Brick or concrete is preferred for durability but a substantial wooden frame properly made will last some time. Where wood is used, cypress is the best [illegible] relatively long lasting.	22. After gathering the Peach crop, be sure to spray the trees with Bordeaux mixture in order to keep the foliage diseases in check. Trees with [illegible] should be cut down and burned at once, to prevent the spread of this serious disease to hitherto unaffected trees.	23. This is an excellent time to prune the shade trees. Remove the limbs very close to the trunk, leaving no shoulders, and then paint the wounds carefully. Make the cuts clean and by means of under-cuts, be particularly sure that no branch will rip away sound bark as it falls.	24. Don't let your flower garden run down, as so many people have a tendency to do at this season of the year. Keep tall flowers well staked and cut out all your dead stalks. Keep edges trimmed and stir the soil on the surface as a weed preventive and to conserve moisture.	25. It is advisable to have a small step-ladder or a box to stand on in order to get at the top of the poles when you are picking Lima or other types of pole Beans. The box is preferable to a bench as it has no legs to sink into the soil when you put your weight on it.	26. Newly set out plants that are not growing satisfactorily can be stimulated by application of nitrate of soda, sulphate of ammonia, or other materials of this kind. In using any of these quick-acting stimulants be extremely careful not to let the chemical get upon the leaves or stem.
27. Biennials, [illegible] and Canterbury Bells and Cup-and-saucer can be started from seed now. Sow a quantity to get perennials now, carrying them over the winter in the coldframe. It is [illegible] able to set out any of the young plants in the border, for the winter would probably kill them.	28. Gather the Onion crop now. When the tops have died down the Onions should be pulled and left in the sun for a day or two to dry; then they can be stored in a dry cool place until used. If the storage place is too warm premature top growth is very likely to start.	29. Bad [illegible] weather, look over the greenhouse, replacing any broken glass and doing other necessary repair work such as painting and puttying. Be certain that the boiler will be in proper working condition and that the circulating pipe supports are [illegible] and sound.	30. Buds will be forming on most of the [illegible] Chrysanthemums by this time and strong [illegible] sary if you want highest quality flowers. Unless you are experienced in their culture, it will pay you to get a good book on hothouse Chrysanthemums.	31. [illegible] necessary to remove side or axillary buds. All but the terminal bud should be removed. This will give room for the [illegible] buds and promote the general welfare of the plants. A fall top dressing of manure is advisable also, for the best future results.	First Week: Sultry, dry, all but unbearable. Second Week: Heavy thunderstorms. Third week: Mostly cool, clear and delightful. Fourth Week: Hot and hazy again.	

Old Doc Lemmon notes the sound philosophy of Blazer

"It's allus seemed to me thet when it comes to plain downright gall, Mankind comes purty near to makin' an all-time record. Most of us, whether we know it or not, set ourselves up to be wu'th a sight more'n all the rest o' Creation put together. I dunno why we should, 'cept thet we got to b'lievin' it a few thousand year ago an' hev been tellin' each other so ever since. I reckon we've joshed ourselves so long thet we're kind o' blind to the real facts o' the case an' don't reelize how plumb ridic'lous we are, when all's said an' done. Whenever I sees old Blazer I can't help shakin' my head over the trouble us humans take just to make more worries to keep us awake nights.

"Blazer's a foxhound, white-an'-tan, floppy eared, long an' rangy as a racehoss. B'longs to Ed Whipple, by rights, which means thet when he gits extry hongry he stays at Ed's for a few days to git filled up ag'in. As a matter o' cold fact, though, he b'longs purty near entire to hisself, an' thet bein' the case he hes a blame sight better time bein' a dumb beast than ye an' me do bein' superior humans.

"It's a simple sort o' life Blazer lives—I'd kind o' like it meself! Mostly he mooches 'round the country visitin' at the diff'rent farms, never buttin' in where he ain't wanted an' more'n payin' his way by killin' off woodchucks an' puttin' the fear o' God into the foxes so that they don't scurcely ever dast to come down out o' the hills to raid a chicken-yard. There ain't a dog in the county thet's better known than Blazer or hes more friends; 'most ev'rybuddy's got a good word an' a pan o' vittles for him, which he don't never forgit to thank ye for with a wave of his tail.

"I reckon Blazer never hurted a farm critter in his life—he's too much of a gentleman for thet. But man, how he does love to go huntin' all by his lonesome! Thet's his real job, the thing he lives for more'n anythin' else, an' there ain't a month in the year when he ain't at it. He'll run a fox two-three days with the same sort o' stick-to-itness thet Joe Holsapple hes when he goes off on a toot.

"Ye'll allus know when Blazer's runnin' a trail—leastways, if ye're within three-four mile of him. He's got the deepest, mournfullest voice of any hound in these parts, an' when he opens her up good on a hot August night the echoes go loopin' off through the hills like lost souls. Many's the time I've laid awake listenin' to him away off yender, now loud as he crosses the head of a valley, now faint as he swings 'round t'other side of a knob. Kind o' weird, it seems, an' creepy-like, too; but mebbe thet's 'cause I'm just a human an' don't onderstand. Blazer don't feel thetaway, I reckon; to him, likely, huntin' is 'bout as close to Heaven as he ever wants to git."

The summer appetite is grateful for JELLIED CONSOMMÉ!



Consommé is such a happy choice for many a summer menu that you require it made "just so." In Campbell's Consommé you enjoy this invigorating soup at its highest perfection, with that final distinction of flavor and bracing goodness which only great soup chefs can achieve.

Served cold — as a dainty, sparkling jellied soup — it brings a welcome note of coolness and refreshment to the hot weather table. Served piping hot on those chilly, damp days which punctuate every summer, see how this Consommé cheers and brightens. Amber-clear broth of choice beef delightfully flavored with vegetables—a never-failing temptation to the appetite!

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To the contents of a can of Campbell's Consommé add one and one-half level teaspoonfuls of granulated gelatine, heating the soup until the gelatine is dissolved. Chill in a refrigerator for at least three hours . . . Serve in cooled bouillon cups.



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Clam Chowder	Tomato-Okra
Consommé	Vegetable
Julienne	Vegetable-Beef
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Campbell's Consommé



This house in Brookline, Mass., won the Better Homes in America Gold Medal for 1932. Architect, Royal Barry Wills. Painted with Cabot's DOUBLE-WHITE

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THE two ramekins in foreground, and fluted one in upper row of cream and brown oven china: Lewis & Conger. Bean pot: Bazar Français. Covered French ramekin of heavy metal: Mitteldorfer Straus

How to use the inevitable left-overs

(CONTINUED FROM PAGE 191)

½ gallon (3 quarts) rich stock, 4 ounces lean veal, 4 ounces raw ham or lean bacon, 1 bouquet garni, 12 peppercorns, 4 ounces butter, 4 ounces sifted flour, 1 carrot, 1 turnip, 1 onion, 2 cloves, ½ pint tomato pulp, 1 gill claret, 1 glass sherry, some mushrooms. Peel carrot, turnip and onion. Cut up small and put in stew pan with the bouquet, peppercorns, cloves, veal and ham (both cut up in small pieces). Add 1 ounce butter and stir over fire until a rich brown. Pour off fat, moisten with stock, claret, sherry and tomato pulp. Boil slowly for one hour, skimming from time to time. Meanwhile prepare a brown roux by melting 3 ounces butter in saucepan. Stir in flour and cook slowly over moderate fire, stirring until a rich brown. Allow the roux to cool, pour in gradually the prepared stock, etc. Stir over fire until it boils; let simmer for one hour, skim well and pass through fine sieve. To prevent a thick crust forming on top, stir occasionally until cool.

Left-over Chicken: Take the white or dark meat, dust with flour, and sauté in clarified butter until heated through. Sauté same quantity of chicken livers in butter. Make following sauce: One glass of cream, tablespoon grated horseradish and enough white wine to flavor well and simmer. Strain through sieve into saucepan. Chop chicken livers fine and simmer in sauce. Arrange pieces of chicken on toast and pour over the sauce. Garnish with shredded truffle and grated white of egg.

Chicken Soufflé: Make a sauce of ⅓ pound of Parmesan cheese, 1 large tablespoon butter, 1 large tablespoon flour, 1 cup of milk. Run through a fine grinder the cooked meat of chicken or turkey making one cup of meat pulp. Take sauce off fire and beat into it the chicken, salt, pepper and yolks of four eggs, and the well beaten whites last. Bake 25 minutes.

Jellied Fish: Season 1½ cups of cold fish with juice of lime and a little cayenne. Sauce consists of 1 teaspoon mustard, 1 teaspoon salt, 2 teaspoons flour, 1 teaspoon powdered sugar, a few grains of cayenne, 1 teaspoon butter, yolk of one egg, ⅓ cup of vinegar, ½ cup of thick cream, sweet or sour. Soak 1 package of gelatin in 2 tablespoons cold water for 10 minutes. Mix the dry ingredients, slowly adding butter, eggs and vinegar. Cook over boiling water, stirring constantly until mixture thickens. Cool, add heavy cream beaten stiff, add gelatin and then fish. Slightly mix this, adding, if desired, chopped olives and pimento. Place in a mold on ice.

Halibut Soufflé: 1 cup flaked halibut, 1 egg white beaten stiff, 1 teaspoon Worcestershire sauce, 1 cup bread crumbs, 1 cup thick white sauce, 1 teaspoon lemon juice; salt and pepper, 2 tablespoons grated Parmesan cheese. Mix fish, sauce, lemon juice, Worcestershire, salt and pepper. Then fold in whites of eggs. Butter a glass baking dish and fill three-quarters full. Mix crumbs with melted butter and the cheese. Strew on top and bake in hot oven ten to fifteen minutes.

Meat Pies: Take any piece of left-over roast meat, chop fine and put into buttered basin, alternating with slices of raw potatoes. Cover with brown gravy sauce, stock, or hot water and a little butter. Salt and pepper to taste and sprinkle with flour, unless you are using the thickened brown gravy. Put on stove, cover, and cook until potatoes are tender. For the crust, put a level teaspoon baking powder in a pint of flour and rub small piece of butter or lard into this. Add a cup of sour milk, ¼ teaspoon soda and a pinch of salt and make into a soft dough. Spread over pie and bake.

Paolo Mayonnaise (Left-over egg yolks): Put into bowl yolks of two eggs, ½ teaspoon salt, half this quantity of white pepper and a teaspoon each of mustard and vinegar. Mix ingredients vigorously with a small metal whisk. Stir in the oil gradually without stopping. Avoid allowing the mayonnaise to become too thick by adding a few drops of vinegar or cold water. With this mayonnaise, put in large green capers, chopped sweet pickle, chopped hardboiled eggs, a little lime juice, chopped parsley, and serve with any fish or meat.

Angel Food Cream: Break angel food cake into small pieces with a silver fork. Beat lightly with ½ pint of whipped cream. To this mixture add chopped candied fruits with ½ cup of pecans or walnuts. Place in mold and let stand on ice for 15 minutes. Serve with marshmallow sauce.

Fruit Whip: Strain any stewed fruit through colander. Add the juice of half a lime and beat the pulp well. Then add the stiffly beaten white of one egg. Add chopped nuts and serve ice cold with whipped cream.

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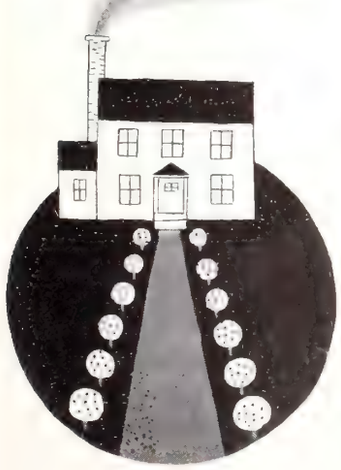
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He'll seem to demand a great many big things from you—not for himself but for you. But he'll give you the inspiration too. Maybe it will be in his wide brown eyes gazing at you expectantly, or when his head is cocked to one side and his perky ears stand up, or just the joyful way he wags his tail—one doesn't know—but it's there anyway. He'll think more of you than most people do, worship you, watch your every move adoringly, and still not lose his zest for romping with you as though you were just an ordinary mortal. That's true comradery.

If you haven't a friend like this, you owe it to yourself to get one—now. And it's really very easy. Turn to pages 6 to 8 and if you don't see what you want there, write to The Dog Mart of House & Garden, 1930 Graybar Bldg., New York City.

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Seagoing interiors for the nautical-minded

CONTINUED FROM PAGE 153

to plan a boat with the principal pieces of furniture built in. Of course this begins in sheer necessity. A home afloat is always dancing. Not infrequently it stands on its ear in sheer exuberance. You can figure what would happen if the heavier pieces of furniture were free to roam about at will under the combined persuasion of the tossing sea and the law of gravity. So beds are not merely bolted to the floor; they are built as berths—a part of the ship itself.

So with chests of drawers. Instead of being independent blocks of furniture, they are built naturally and unobtrusively into places where they don't obstruct passageway and yet are perfectly available for use. They may be tucked back under the deck or fitted snugly between two berths, or they may form part of the bed itself.

So with radios, writing desks and refrigerators. Why must a radio be a loose piece of equipment forever sitting unsatisfactorily on an occasional table or looming up all by itself like a monument to the Civil War dead? Must a desk inevitably project out into a room? Need a refrigerator be a detached item of the kitchen any more than a sink? The naval architect says "No" and not only stows them away conveniently but makes them a part of his whole interior design.

STOWAGE

The second thing the builder of boats does is put all the spare space of his craft into lockers. The packing-houses in Chicago which utilize, as they are fond of saying, every atom of a hog except the squeal, are no more economical than the naval architect. It would be hard to find a single cubic foot of a modern cruiser that does not have its appointed use. There are full-length lockers for hanging clothes. There are lockers under everything; every berth, normally has either a locker or drawers underneath it. There are lockers in the partitions, snuggled under the deck-space, edged in at the end of cabins, ranged along overhead, tucked back under stairways. I have even seen a flock of little lockers nestling one under each stair-tread of [illegible]

One thing the naval architect accomplishes by his passion for putting lockers under everything is the reduction of floor space to be swept. Of what use is the empty area under a landlubber's bed except to collect rolls of dusty lint? Except for its function as a trap for the betrayal of slovenly servants, the area staked out by the four legs of a bed at home is just so much wasted space, and a back-breaking liability in house cleaning into the bargain. Not so afloat; the naval architect, by using that space for locker stowage also subtracts it from the area that must be swept.

It is not inconceivable that the house of the future will embody many of these principles, and that tomorrow's furniture will go the whole way in functional appropriateness as furniture aboard boats already has. Built-in furniture is nothing new. Bookshelves, china-cupboards, bathroom fixtures and the principal appurtenances of a kitchen are customarily included in the plan of a house. Closets themselves are a comparatively modern substitute for the ancient clothes-press. Is it unreasonable, then, to suppose that beds, chests of drawers and the like will be integral parts of the houses our grandchildren live in?

There are, to be sure, definite reasons why many houses are not now constructed with built-in furniture. For one thing, intending builders of a house usually have their furniture, or at least the bulkier pieces of it. To duplicate these with built-in pieces would involve both additional expense and the discarding of property that is still useful. But there are many instances in which the new builder expects to buy new furniture for some or all of his rooms. In such cases there is opportunity for interior design of outstanding practicability and unique charm if architect and owner coöperate on the plan.

Perhaps a greater barrier to the practice of building-in furniture is the fact that most of us, being human, aren't quite ready to accept the idea of a room that we couldn't completely alter by changing furniture about. There are wives with whom this passion for change amounts to an obsession. To them the delights of trying how the room would look with the bed here and the dresser over there are like a drug; the craving comes over them periodically and is not to be resisted. But this lamentable addiction is becoming rarer as a sound knowledge of the principles of interior decoration gains ground among intelligent women. In most rooms there is one more or less natural place for each of the principal pieces of furniture, dictated by the form of the room and the arrangement of doors and windows. The householder with a bent for interior decoration will find little difficulty in making up his mind about the essentials of room arrangement before the foundations of a house are even put in.

PRACTICAL IDEAS

It is, however, undeniable that many of us will continue to prefer furniture that is moveable, if only because we must always think of the possibility of our moving to another house altogether. Why, then, should not the furniture of a room in the modern feeling be designed along lines as functionally satisfactory as those of the pieces a naval architect builds solidly into his hull? Why not, for example, a bed with drawers underneath (for blankets and the like), with reading light and book compartments in the headboard and lockers at the foot? And yet mobility might be retained by incorporating within the frame concealed castors of the pedal-elevator type found on hospital beds.

And as for lockers, cupboards, wall recesses, cabinets and the like, the slightest acquaintance with boats will serve to show how much both the land architect and the prospective builder or remodeler of a house can gain from adopting some of the many ingenious plans that have been common practice in the building of boats since the days of sail.



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Let Colchicums bring you autumn pleasure

the kinds. As I have said we are hindered by the Plant Quarantine from easily forming a collection, but quite a number are to be had in this country nevertheless.

easiest to grow, though few are difficult, and it is the easiest to procure. Its flowers are about two inches in length and of starry form, a pale uniform lilac in the type, but there is a lovely pure white form that is generously floriferous of fluffy white blossoms that are, however, somewhat smaller than those of the type. There are several other forms of *autumnale* well worth growing. One with faint stripes on the pale ground would have pleased the critical eye of old John Rea, and another that was greatly admired by Parkinson who described it as a pale purple on its first coming forth but after a few days "becoming to bee a very deepe reddish-purple colour, as also the little foot-stalk on which it doth stand."

Very beautiful when well grown is the double white form, *C. autumnale album plenum*. In good forms the flowers are snowy white with a faint flesh tint at the heart, the many petals long and narrow. The double form of the type is also good to look upon. This is *C. a. flore pleno*. These double forms last a long time in perfection and the white one always commands a distressingly high price. *C. autumnale* flowers late in September and in early October, sending up flower after flower with ardent generosity. A form called *major* is said to be larger flowered, "massive blooms of rosy purple," and is popular for indoor growing. There is also *C. a. minor* (*C.*

country, a flower of somewhat greater substance than the pale rosy-lilac type and with more rounded segments.

Colchicum autumnale is common in rich meadow-land in many parts of England, especially in limestone districts. It is said to be poisonous to cattle but Mr. Bowles reports that after some research he has been unable to hear of instances of actual cattle poisoning. Ann Pratt, however, gives numerous instances of death both to cattle and to humans from eating Colchicum. The corm is the basis of a medicine long used in the relief of gout. This is the sole British species.

C. alpinum is the smallest of the species and the first to bloom, often making its appearance early in August. It is not often seen in cultivation and I know of no firm offering it in this country. Mr. Bowles calls it the most delicately beautiful of autumnal bulbous plants. A pity that we may not have it. Visitors to the Alps, to Mt. Cenis, or various high regions of Italy, Switzerland or Sicily, may come upon its charming inch-high pinky-lilac bubbles thrusting through the grasses. The foliage of *C. alpinum* consists of but two narrow, inconspicuous leaves. It is said not to be easy to satisfy.

Colchicum speciosum and its varieties offer to the late September and October garden much opulent beauty. It bears very large and handsome flowers, which from a well developed bulb measure almost a foot in length. Mr. Farrer describes the color of *C. speciosum* as claret-rose and they are somewhat bowl-shaped, swelling in delicate symmetry from their slender tubes to a graciously rounded form almost three inches across. The flowers

This species is found in the Caucasus, Macedonia, and as far east as Persia. There are numerous forms of it. *C. s. album* is strikingly beautiful. I cannot do better than quote Mr. Bowles as to its charms: "The snow-white goblets of good form, equal to that of a Tulip, standing on soft emerald-green tubes cannot be equalled for beauty in the late autumn by any other plant so easy to grow well in the autumn. Its only rivals among white flowers are *Romneya coulteri* and *Crinum powellii album*, which, however, have generally left the field clear for the Colchicum before its flowering season commences." Unfortunately the corms of this treasure remain expensive.

Belonging to this same general group is *C. bornmulleri*, larger of flower and even more glorious than *C. speciosum*. It flowers before *autumnale* in September, continuing throughout the month in a manner to delight the soul. The flowers are a most delicate rose-lilac as they open, white at the base and rising on clear green tubes that never become suffused with the body color of the flower, though this slowly deepens with maturity. Before the great blossoms have faded the observant gardener will note the tips of next year's leaves and the spathes peeping from the soil about the base of the flowers.

C. giganteum, called a "grand species from Zigana Dagh (Gypsy Mountain) in Asia Minor," also bears immense lilac flowers. It has a white or pale yellow throat. This species and *C. bornmulleri* are deliciously and quite surprisingly fragrant. They have the smell of honey, or of Sweet Alyssum after rain.

group *C. agrippinum* is the only one I have so far grown. Its chequers are less distinct than in *C. sibthorpii*, which to my knowledge is not offered in this country. *C. variegatum* is also more distinctly chequered. Both these last named kinds are found in Greece and the Islands of the Archipelago. The native habitat of *C. agrippinum* is not known and it is probably a natural hybrid. It blooms early in the autumn, hoisting its vaguely chequered flowers on long slender tubes. The leaves are long and stand nearly erect. It is an easily grown kind but where the climate is severe it is grateful for a blanket of leaves or salt hay.

HANDSOME HYBRIDS

Mr. Van Tubergen of Haarlem has addressed himself successfully to the task of bringing forth numerous hybrid Colchicums, many of which are very handsome. Some of these hybrids we are lucky enough to be able to purchase in this country. They run the scale from pale rose to deep raspberry.

Of course this is to say very little about this fascinating genus. I have not touched at all upon the group that flower with the leaves in winter or very early spring, one of which, *C. hydrophyllum*, from high in the Taurus Mountains, we illustrate. But these are difficult and chancy things and almost impossible for us to procure. They are found in eastern Europe, Syria, Asia Minor, North Africa, and a rare yellow-flowered kind in Afghanistan. We need not weep for them at present but satisfy ourselves with the wealth that is at hand. I want to say again that if you do not know Colchicums give yourself this pleasure at once. The bulbs you buy during the next two months—but the sooner the better—will flower in September and October.

On the making of gardens beside the sea

front of evergreens and as guardians of walls and fences they have few equals.

Delphiniums are another favorite perennial to grow near the salt spray. They are as stately as Hollyhocks and their beauty is dazzling. In tall mass planting they have a distinct place; at the backs of beds or borders they appear well and there is no better background for shorter growths. Foxgloves, Canterbury Bells, Iris, Oriental Poppies and Peonies are among those perennials that thrive near the salt spray.

Wonderful effects with Peonies can be secured by massed planting. It is one of those flowers that never run out, but increase in size and beauty from year to year. The old gardens of New England, snuggled close to the sea, were rich in Peonies.

In the early seaside gardens of America the place of the Iris was also acknowledged, and from year to year it has lived on, repeating its story to succeeding generations. The German varieties, known to our ancestral grandmothers as flower-de-luce, are the ones most seen in gardens, outlining paths and filling in broad spaces in borders.

In the building of any sort of a seaside garden, the position that Irises are to hold is one of the first things to be taken into consideration, for these plants should not be moved about much before they have had time to increase in size and strength. They are always distinctive plants, owing to their bold clumps of sword-like leaves and even when not in flower give character to their locality.

There is no perennial more easy to cultivate than Phlox. It is particularly good for massed planting, but needs to be handled cautiously because of the intensity of its coloring. Since it

and is exceedingly hardy, it is valuable in many seaside gardens. The white is always pleasing and in planting it is a good plan to mix it with the red or crimson shades.

early autumnal days in the perennial garden as to make it ideal for homes that open late in the season. It is a time to make changes, rebuild and replant. Many perennials, such as Lilies, Phloxes, Peonies, Delphiniums and Sweet Williams, should be planted in the autumn, and it is also a time to divide and reset the older residents of the garden. But when the location of the seaside garden is very bleak and exposed, autumnal planting gives way, in a measure, to that of spring, since the roots of the newly set plants must have time to become well established in their new location before cold weather sets in.

Almost all Lilies do well in gardens near the sea, although the taller varieties should invariably be placed where they need not combat high winds. Against the frosts of winter their bulbs need protection, otherwise they require no more care than the average perennial. The majority like a light, well drained soil and to grow where there is some shade.

Early in May comes the Lily-of-the-valley in some snug spot visited by both sun and shade. It is sometimes to be seen outside the garden proper, owing to the rapidity with which it spreads. After the bloom is past the leaves form dwarf compact masses of verdure covering places which in many instances it would otherwise be difficult to treat.

In June opens the beautiful Madonna or Annunciation Lily, which sometimes stands six feet high and bears on each stalk many pure white fragrant flowers. It is not unlike the Bermuda Lily in appearance. The Madonna Lily likes the sun. As with all Lilies that blossom early, the bulbs should be planted in the autumn, as they can then make considerable growth before the cold weather.

Then there are the gorgeous Lilies native of Japan, which look best when planted among shrubbery or in woody places where few colors disturb the surrounding greenness. This is also true of the Tiger Lily, invariably to be found in old-time gardens.

The so-called Daylily (really Hemerocallis), with its broad handsome leaves, was also much used in the early gardens of the country. This plant does best in places free from intense midday sun, yet does not like a dense shade.

Naturally, all Lilies are not appropriate for all gardens, but for every one, no matter what its character, there is some suitable variety. For the formal garden, whether large or small, they are charming.

Annuals should have a place in every garden, for among them are some of the loveliest of flowers, vividly

(*Continued on page* 57)

On the making of gardens beside the sea

...ere the perennials have not long ... as the perennials grow and increase, it often becomes necessary to ... s in order that the necessary cultivation of the soil may not destroy ... roots of the perennials. The fact ... one year surely follows another ... help the imagination to picture ... perennials growing larger and running ... masses as the years ...

Since the natural characteristic of ... is ... seed and then die, all in one season, ... it will continue to bloom just a ... as the plant, by continuous cutting, can be kept from forming seeds. ... is surely the ideal picking flower of ... garden.

Among the annuals are to be found many of the most brilliant and startling colors known to the world of flowers. Nasturtiums show their vivid, almost barbaric, colors to advantage when near the sea. As border plants they are valuable, are useful to work into rockeries and the trailers intermingle ... with the flowers of the wild white Clematis.

... varied coloring which does well in open, sunny situations near the sea. It resists the drought so stoutly and blooms so generously as to be a general favorite. It appears best when massed, if to be seen from a distance.

... side garden, and there is no annual that better provides it than the Bachelor Button or Cornflower.

Poppies thrive best in a sandy soil and if the seed is sown as soon as the frost is out of the ground and repeated at intervals they will continue in bloom during the summer. It is one of the loveliest of the garden annuals. There is also the gorgeous perennial Oriental Poppy which, when raised from the seed, should be sown between June and August and later on transplanted to bloom the second year. Because of its flamboyant nature, it should be placed at strategic points in the garden, rather than to be mixed indiscriminately with other flowers.

Hardly any garden annual shows such fearlessness of the sea as the gay and cheery Portulacca. The sandier and sunnier the spot, the more abundantly it throws out its blossoms. A sandy beach is a fit home for Portulacca, so long as it is out of the reach of the tide, and to garden builders by ... will flourish where no other plant will grow. Fortunately for late comers to seaside homes, it should not be sown before the first of June, after the ground has become thoroughly warm.

Some of these annuals, which may have been used to accelerate the bloom of a garden while the perennials were becoming established, are often found to sow themselves so abundantly that there is no need to plant them after the first year. Very often it is even difficult to dislodge them. Portulacca ranks almost with a perennial from its habit of resowing itself generously.

Mignonette, because of its neutral color, is often the peacemaker in the garden. It is one of the simplest to grow of all the annuals but should be left in peace where the seeds have been sown, like the Poppy. Then, throughout the season it sends out its tribute of flowers, provided its great desire to form seed is prevented.

Many of the oldest and most far famed Rose gardens of this country have been located in towns bordering the coast. While it does not object to ... cient distance from the water to protect it against wild moods and saline spray. Under no circumstances is the Rose a lover of high winds. It is also exclusive and prefers a garden of its own where it may be protected by low shrubbery, Rhododendron or clip-

...ably, should have an exposure from ... north to south rather than from east ... it is frequently necessary to shelter ...

Still a Rose garden must not be a place of too much shade. Sunshine must dwell there for at least part of the day. Large trees are not desirable near a Rose garden. Their shade is too abundant and their extending roots absorb too much nourishment from the soil. Sunshine and shade, an abundance of air and yet protection from high winds are among the requirements of a Rose garden.

Aside from being exclusive and demanding a garden of their own, it is even claimed that certain varieties do better in a bed which they alone control than when several other varieties are intermingled with them. However that may be, the hardy and hybrid perpetual Roses and those that are monthly or everblooming should invariably be kept apart, since the latter, not growing so large, are apt to be overshadowed by the more hardy bushes.

Roses are admirably adapted to the plan of a number of formally designed beds which yet hold together and form a complete design. Such a garden can be large or small and in places where the space is limited, the prettiest ... exceedingly simple design.

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The invalid enters the garden

CONTINUED FROM PAGE 54

'Would you sell it?' The bargaining reached a climax. "Fifteen cents a pound," agreed the blacksmith. And all my neighbors were astounded to see it dragged across country. "What on earth are you going to do with it?" I exclaimed. It was soon set upon a pedestal. It was a gorgeous stone, with a radius of four feet, and thus it was that we had a table fit for the gods in our rock-garden. She set it near one of her discovered pools. "That's in place of my tray," she explained. Thus it was that we fell into the habit of having our luncheon there on clear days.

Yes, she used occasionally to talk about her illness, but there was no professional invalidism about it. "'Tis easy to feign invalidism," she explained, "because one is constitutionally lazy." One day I found her laughing over the pages of a book. "A large part of illness is a matter of rhythms," she said. Was she talking musical therapeutics to me? I wondered. "Listen to this," she said.

"I am so sorry you are feeling less well. How is the phlebitis? No one ought to suffer from anything with such a pretty name. Did you ever stop to think that the names of diseases and the names of flowers are very similar? For instance, I might say, 'Do come and see my garden. It is at its best now, and the double pneumonias are really wonderful. I suppose the mild winter had something to do with that. I'm very proud of my trailing phlebitis, too, and the laryngitises and deep purple quinsies that I put in last year are a joy to behold.'

"Susan Ertz, the novelist, wrote that," said this guest of ours, who was the right sort of guest, since she might have preached from the text, "'Tis more blessed to be entertaining than to be entertained."

"What a dead give away a garden is," I explained; "novelists find that flowers are often their best measure of character. I recall Ellen Glasgow's description of a woman in this way: 'The truth was that she knew little of flowers, and loved most the Orchids and Gardenias that came from florists and were grown only in hothouses.' To see a person in a garden speaks volumes."

THE INFECTION

I began to sum up in mind those who grew flowers ungracefully, however successfully. They could learn much from my invalid in the garden. In fact, I believe it is a blessing to be an invalid for a while. It has upon you what Stevenson called a "cleansing power". It is like gentle rain. I wish no harm to my neighbors, but some of them might profit by a little dash of illness. It kind of saps the human frailties of health. But with some a mere dash wouldn't do. I have met with some who, if they understood the language of flowers, would insist on listening in as they do on a party line in the country. There are others who, among the roses and the phlox, call them by their botanical names and assume an Almighty Creator attitude. I am suspicious that such natures, alone in the garden, have their Gethsemane moments. In my locality, someone proposed that, each week, the one who had the prettiest garden should give a tea party. "That's not quite fair," exclaimed the lady with a garden hat and a pair of shears, "I should always be giving it!" A shudder ran through the flowers. I am sure that the bees looked up at her from their nectar and gave a satirical reading to their "Buzz, buzz."

I know another person who takes gardening with a sad seriousness that might be truthfully called "haughty culture". She puts her spade into the earth with revolutionary vigor. I wish I could lift some of this weight from her by suggesting that God might help carry the load if she would but ask Him nicely. But she has a Soviet intensity to her which suggests that somewhere in her flowerbasket she has a Five Year Plan for peonies.

THE GARDEN AS SANCTUARY

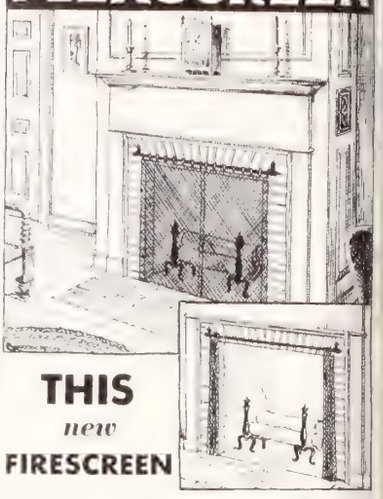
I remember talking with a diplomat who had been spending many years in Geneva since the War. "How my wife and I would relish forgetting the problems of world peace for a while," he declared. "I want a garden spot, surrounded by a brick wall, where we can shut ourselves in, and find a peace of our own. I am sick of the world at the moment. I would convalesce." Since we have given up the old mediaeval idea of sanctuary, the garden is our one hold on quietude and contemplation. The patient immovability of flowers has sharpened their intelligence. Read your Maeterlinck and see how sharp. Our guest was not helpless, but she was just sufficiently handicapped to move slowly. When one is building houses or growing gardens, one should always move slowly.

To move slowly is the secret joy of planning. Our guest taught us that. Where one pauses, one should study with what to make the spot. The vase, the clock, the electric switch, the book find their places in this manner. The bee flits, but when it pauses it sees its golden drop. The clock runs, but when it pauses it strikes the hour. The only difference between a convalescent and a well person is that one has to pause and the other longs to pause. If you want to know precisely where to put a garden seat, consult a convalescent.

Our guest dropped her book. "You are tired," I suggested. "No," she said, "I have reached the moment when a book should be dropped. There is so much to think about in a garden. There is the antiphonal hum of insects, there is the ripple of water, there is—" "Spraying to be done, if the Roses are to flourish," I suggested. "And medicine to take, if I'm to flourish," said our guest. "Two tablespoonfuls of insecticide to a quart of water," I said. "One teaspoonful of tonic to a glass of water," she replied. "Who's the invalid now?" I asked. "The invalid in the garden," she murmured. "The poet wrote, 'I shall touch a hundred flowers and not pick one.'"

That evening there came to me from the florist's a huge box of flowers, with a card on which was written, "Buy the damn things healthy." That was all. Our guest was humoring me as though I were an invalid. I returned to the garden to be cured.

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Italian Provincial sofas, settees and settles

[illegible] Europe. Its early [illegible] with the introduction of the Hoopskirt [illegible] Victoria. Among the Directoire forms [illegible] Empire [illegible] retained the scroll and [illegible] up to the [illegible] placed [illegible] the [illegible] [illegible] [illegible] at an angle to the wall. Upholsterers the living room of the latter 18th Century from the [illegible] in the [illegible] and these pieces [illegible] with a new freedom.

The chaise longue, as we know it in the French modern, [illegible] to lay claim [illegible] to the [illegible] of the Italians, but towards the end of the reign of Louis XVI and with the advent of the Directoire [illegible] Lit de repos and the classic longue of the Empire type found great favor in the eyes of the Italian cabinet makers. Some of these, following the more classic models, were taken from the new school in England, inaugurated by Robert Adam. It certainly was a round about process, covering nearly two thousand years, but accepted by the descendants of the originators with alacrity. Adam during his studies in Italy came across the treasures of Roman antiquity, displayed in the Vatican; fragments from Pompeii, the excavations in Rome and Hadrian's Villa near Tivoli served as inspirations for his fresh designs. These the Italians seized upon and in many cases they simplified and improved them.

Of all the periods in furniture that formed and re-formed it, changing compositions of the same shapes and motifs, throughout the kaleidoscope of Italy's colorful history, the final return to the modified classicism, as interpreted in the Louis XVI and Directoire periods, suited the setting more sympathetically than any other. This was especially true of the country house.

Italian houses had grown with man's new cultural demands for comforts and pleasures, developing with civilization as it left the barbaric invasions and the dark ages behind, throughout the Renaissance down to modern times. Underneath the changed façade with its accompanying details [illegible] the use of the Villa had unconsciously preserved the fundamentals of Roman civilization, as expressed in the time [illegible] Caesar in Dyrrhachium. The [illegible] of the furniture of the Cæsars, as designed by Adam or Percier and Fontaine, found a setting made to order with only the slight change that a coat of paint or the removal of a few baroque moldings could achieve.

Brocades, and in the country filleticchio covered the earlier sofas while satin, very much like our upholstery satin of today, only heavier and coarser (antique satin), and a silk moiré rep were used on the later models. Rush woven seats, needle-point, both gros-point and petit-point, more usually the former [illegible] also employed.

Cane woven pieces which were so popular in France, and leather, much used in England, were not found in Italy at all, unless imported especially from Paris or London. Likewise the hand-blocked toile never gained ground in the Peninsula. Linen is woven by the peasant women on almost every estate in Italy, while silk made from the mulberry worms, cultivated especially for the purpose on the farm, mixed with linen thread, supplied all the materials necessary in most instances.

The designs were simple, the coloring bleached to the new soft shades, but the old designs of earlier brocades were copied by these women, who had neither the education nor the invention to change in their customs. Venetian or Roman stripes and French flowered patterns had to be brought to the looms of Como and other Italian silk-weaving towns first, before there were sufficient designs in circulation for the peasants to copy. In this way, with the exception of sophisticated furniture of the cities, the major part of the simple country pieces were covered in much the same manner that they had always been covered, the work-shops of the Villa itself the means towards that end.



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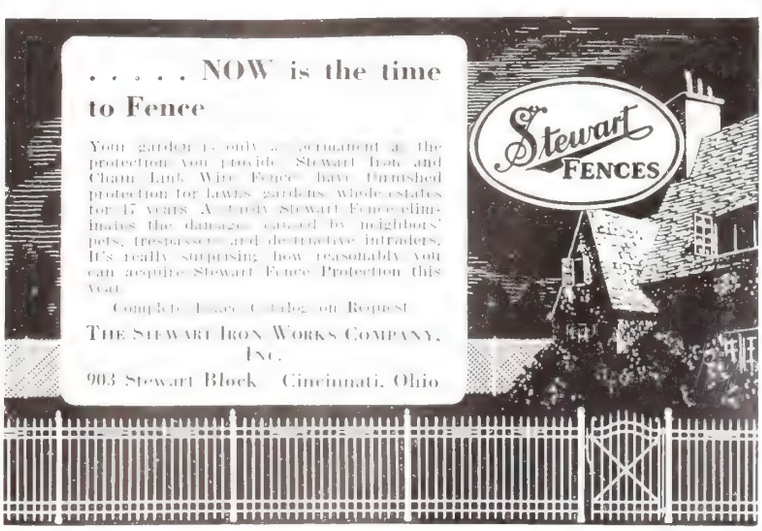
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Vine pruning with a purpose

(CONTINUED FROM PAGE 27)

a yard away, but if the plant is old, woody, and flowering feebly, the circle should be drawn five or six feet from the main trunk.

Wisteria vines that are to cover the walls of a house should be allowed to develop at least two main stems, and not more than four. Stems should never be permitted to intertwine, as they may strangle and kill each other. Then, from the second year on, once a month in June, July, and August, the young Wisterias should have hard top pruning with about a third or more of their growth removed. Each month young plants should have their side shoots cut back to two or three eyes or buds. Older plants are pruned in August only, when all growth of the present season should be cut back to within four feet of last year's wood. In this way flowering side spurs are constantly encouraged and the plant is kept properly dense.

For Clematis, pruning depends on the variety. The Japanese Virgin's Bower, the best known type, is almost perennial, so the best policy is to cut it back to the ground in spring. Even so, it will achieve ten to fifteen feet of growth in a season. *Clematis davidiana* thrives with similar treatment. Anemone Clematis (*Clematis montana undulata*), which blooms just after the Wisterias, should be pruned lightly in February or March. Scarlet Clematis (*Clematis texensis*), since it usually dies to the ground in winter, presents no difficulty at all.

SPECIAL CASES

Among large flowering types some, like the double white Duchess of Edinburgh, or the single white Henryi, start flowering in spring, and then have an early fall display as well. Obviously the first bloom is on last year's wood, and the second on growth made since spring. Such kinds should therefore be pruned in early spring no lower than the frost has killed the vines.

Then there are others like the purple Jackmanii, the red Mme. Edouard André, and the mauve Mme. Baron Veillard which first open their buds in July and give a more or less continuous display until frost checks the growth of the vine. Clematis of this type should be pruned each spring, before flowering, to about two feet from the ground.

Furthermore, at the very time of planting, specialists advise pruning the vine back to the lowest well developed eyes near the roots and then covering it with four inches of soil. This pruning is a health measure to prevent the entrance of disease or insect into tissues above ground that are always exposed when brittle wood is cracked at planting time.

Because of their beauty of foliage and sweetness of fruit Grapes have become such popular vines that a whole literature of pruning has been devoted to them. Of course, if a Grapevine is planted in some shady place for its beautiful leaf only, it may be pruned like any other foliage vine, simply to keep it in good health. When, however, as so often happens, particularly on the small property, it has a double mission to perform in bearing fruit, as well, it must be pruned in a special way that requires some study to master the principles involved.

SIMPLE AND GOOD

The Kniffin method is perhaps the simplest for the amateur. Like all the systems it is based on the fact that Grapevines bear fruit on the new laterals, or side shoots, that grow this year on canes produced from last year's wood. Old wood does not produce fruit. Therefore the principle of pruning is to cut out each year the wood which last year bore fruiting laterals. This provides space as well for the formation of new growing spurs. In the diagram on page 31, each of last summer's canes is also cut back to two to four buds apiece, so that new bearing wood will be induced to sprout.

February or March is the time for pruning Grapes, and although bleeding or weeping of the vines is not nearly so harmful as it appears, pruning after the sap has risen and the buds are swelling is inadvisable. This pruning should not be done so early that the vines are still frozen, for then they are brittle, and, like the Clematis, will crack and admit disease. Of course, badly neglected vines cannot be put into order by a drastic system of pruning in one season, for if more than a third of the old wood is removed at a time, too profuse bleeding will undoubtedly weaken the plants. Neglected vines must therefore be restored to vigor gradually over a period of several springs. At first, cut away all very old, dead, and diseased wood, saving only strong new canes. Then cut back each of these one-third.

Finally, there is the established Climbing Rose which again must be pruned according to its variety habits. Young plants, of course, must first be allowed to develop a sturdy framework.

The rambler type, with its many clusters of small flowers, bears its best blooms on new canes which spring from the base of the plant. Therefore such climbers as Dorothy Perkins, Excelsa, and Marie Gouchault should have their old canes removed to the ground when flowering is over in early summer. Usually such pruning necessitates taking the plant down from its trellis. In addition to inducing heavy bloom, this method of pruning also promotes health by eliminating the possibility of allowing disease, particularly mildew, to be carried over from year to year on the old canes.

SUITING THE PURPOSE

Of course, the purpose of these climbers must also be considered. If the Rose is meant to adorn a large arbor or climb a tall pole, complete removal of all old canes would be unwise. Flowering in such cases should be stimulated merely by cutting back, early in the spring, the short side flowering sprays to within an inch or two of the main stem and then cutting out only a half or a third of the old canes when flowering is over in early summer.

For intelligent pruning of these many different climbing Roses, bearing groups of large single or double blossoms, a rule must almost be made for each individual plant. In fact, if at blooming time a note is made of the type of wood each used for producing flowers, an invaluable pruning guide will soon be at hand. Notice might also be made of those bearing brilliant fruit, such as Bloomfield Courage. These climbers should be allowed to retain many of their fading blossoms for the sake of the later formation of the scarlet Rose hips.

Notes made on most of these larger flowering climbing Roses will, however, reveal certain classifications. Many like American Pillar, Mary Wallace, Gardenia, Bloomfield Courage, and Tausendschoen will flower more freely if most of the old canes remain each year. These require in the interests of flowering only moderate pruning—the annual removal in early spring of the oldest canes at the top. This pruning back to the most vigorous side shoots will be sufficient to induce new branches to grow out halfway down the canes. If, however, some of this group tend to heavy rank growth, a heavier pruning, which sacrifices some flowers, will be necessary to keep the vine neat and in proportion to the space set aside for it.

FOR VIGOROUS KINDS

Then there are many familiar climbers which flower so abundantly on old canes that the very lightest kind of pruning in early spring is sufficient. Of course, again regardless of flowering, a too vigorous growth like that of Silver Moon must be checked by severe pruning. Emily Gray, Jacotte, Climbing American Beauty, Mme. Gregoire Staechlin, Scorcher, Paul's Scarlet Climber, and Primrose, as a rule require very little pruning, because of the character of their growth.

Hybrid Tea Climbers, the type producing blossoms singly on long stems, require almost no pruning. Heavy canes must develop if good blossoms are to be produced. Even faded flowers, indeed, should not always be removed for the Rose hips of these hybrids are often very beautiful. Climbing Los Angeles and Climbing Lady Ashtown in particular, make attractive winter display.

Pruning thus is revealed as a year-round garden activity. For some vines it should be done before, for some after flowering, and for all, the removal of dead or diseased wood is beneficial at any season. When the interested gardener learns the habits of his vines, it is then an easy matter to keep his clippers sharp and use them with a wise purpose that eventual results will amply justify

The Century of Progress has its own Design for Living

(CONTINUED FROM PAGE 16)

consists of a main portion with alcoves serving as dining room and library. New materials, textures and colors are first points of interest here. Portions of the walls are covered with Merimet, a thin copper sheathing, polished and lacquered a deeper color. This is used on curved portions where its luster, catching the play of light and shade, is particularly effective. The other walls are painted in a sand-finish paint, some in an off-white shade, others a primrose yellow. The flush doors are covered with Meritas, a thick, highly lacquered paper which forms an interesting contrast in texture. Gray doors are used in the yellow and white walls, with one yellow door against an off-white wall. This material is practical as finger marks can be readily washed off. The ceiling of Insulite is painted light gray and the floor finished deep brown.

The fireplace, the decorative center of the room, is made of a single sheet of aluminum in a semi-lustrous finish mounted with four aluminum strips highly polished. The tufted rug shading from beige to deep copper was designed by Frances T. Miller. Furniture, with the exception of the dining group, is of American walnut combined with curly maple, some of the small tables having chromium plated steel supports. The dining group is of birch in natural finish and deep brown African mahogany.

Furniture coverings and curtains are of equal interest. On the settee by the fireplace is a rough gray fabric; other chairs are in rough textured materials varying from light beige to deep brown. Chair seats in the dining group are in washable lacquered fabric, three in rust color, three in primrose yellow, arranged around the table so that the colors alternate. The hangings are of Forstmann dress woolen in soft gray over sheer yellow cotton glass curtains. A number of new electric clocks designed by Mr. Rohde are placed so as to create unexpected decorative spots.

One bedroom has a color scheme of gray and salmon, with plaid wall paper, curtains of dress woolen in grayish salmon over gray voile, furniture of American ash dyed gray, with lines of dark brown, and a plaid rag-weave carpet in gray and salmon.

In another bedroom the predominating colors are blue, gray and white. Three walls are papered with a violet blue and gray figured paper, the remaining wall being painted off-white. The rag-weave rug is in bold stripes of blue, gray and white. Hangings are of white dress woolen lined in gray. Furniture wood is a reddish brown

HOUSE & GARDEN

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Often a Bridesmaid . . . at last a Bride



Myrtle—of all women—was going to be married. The townspeople simply couldn't believe it. Seeing one man after another slip through her hands, they had come to look upon her as a sort of premature old maid, who every year came out of obscurity to act as bridesmaid for some of her girl friends. And now she had won a man for herself—not only an attractive man but a successful one. Myrtle's friends were very happy about it all. "Well, Myrtle finally woke up to herself," they said. "She could have been married years ago if she had even suspected her trouble."

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whole[illegible]and

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Halts fermentation—[illegible]ecay, and resists infection—all [illegible]. Then gets rid of the

themselves

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Lower Picture: *An ugly unfinished frame for such a beautiful outlook.*

HOUSE & GARDEN

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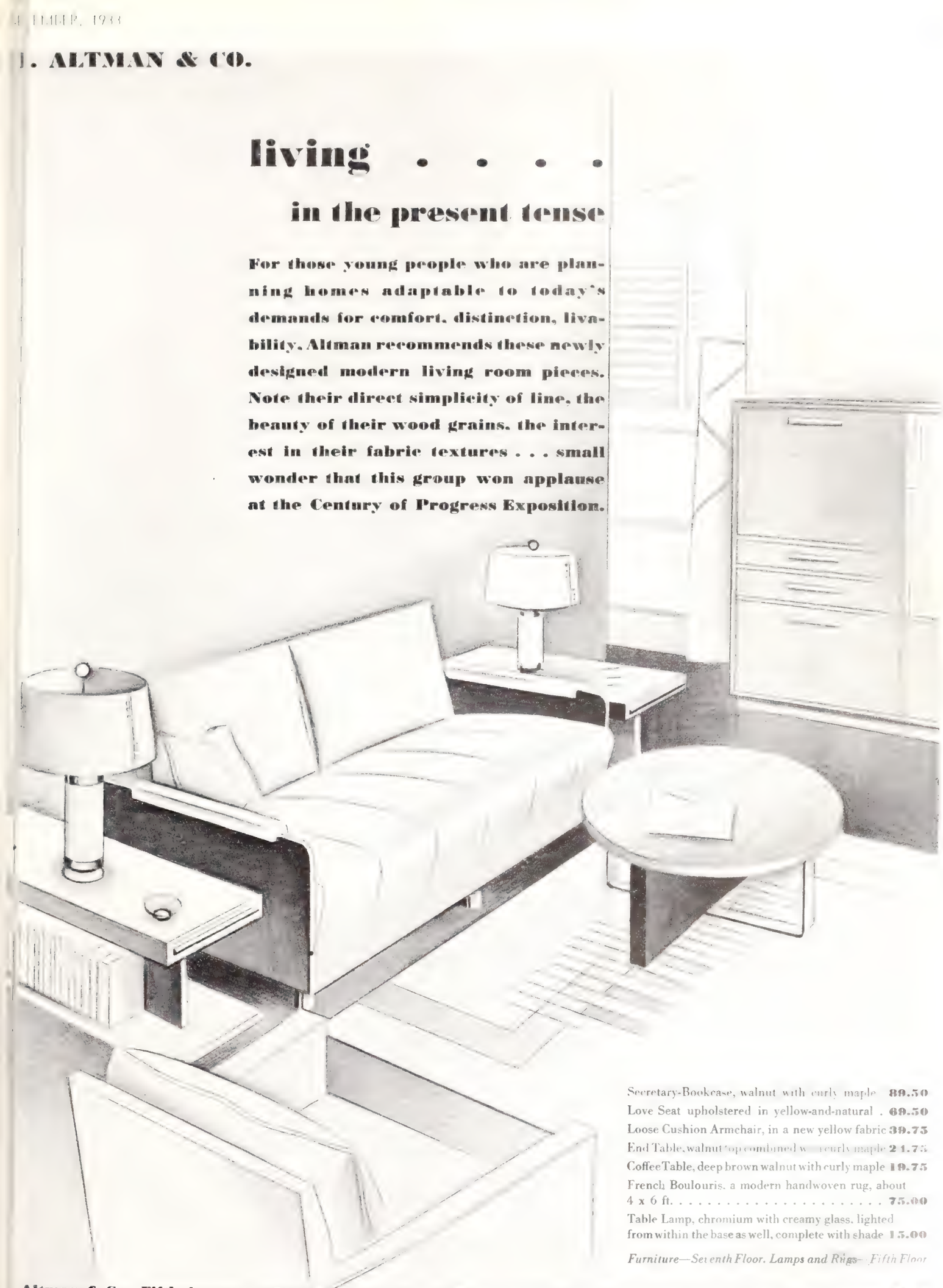
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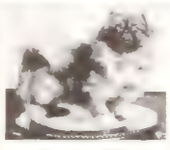
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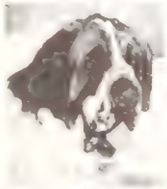


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The toy terrier from Belgium

By C. E. Harbison

WE BELIEVE the Griffon Bruxellois. A lady's pet, intelligent, sprightly, [illegible] and [illegible] because of its seemingly human expression.

We [illegible] this [illegible] and [illegible] as the Brussels Griffon. As part of the name implies, [illegible] at the Belgian capital. The other part of the name rather contradicts itself because Griffon means [illegible] and there are two Griffons, the rough and the smooth. The latter is designated Brabançon—a smooth red Griffon with black points.

The Griffon is a much later breed than his compatriot, the Schipperke, and not as numerous as yet, nor as popular. Yet the strides he has made in America within the past two years [illegible] smart society.

The appeal of the Brussels Griffon lies in his quaintness and dignity, quite out of proportion to his diminutiveness [illegible] Terrier [illegible] youthfulness in advanced years.

The rough-coated dogs are far more numerous than the smooths in Belgium, England and America, although Belgium has been drained of the choicest specimens to satisfy the demands of English and American trade.

The Griffon is a manufactured breed. To those who know these dogs it seems quite clear that the breeds used in its creation are first the Yorkshire Terrier, usually described as the "most elegant morsel of toy dog flesh." Second, the King Charles (Ruby) Spaniel. This seems obvious when one looks at the short, retroussé nose of the Griffon. Third, the Irish Terrier. This was a wise selection, because this breed contributed the coat and its color and the general air of dignity and captivating manner of the Bruxellois.

Intelligent and selective breeding, together with the support of specialty clubs, has given fixity of type so that the Griffon now breeds as true as other created breeds.

Wilsona Dogs Are All Trained

PROTECT YOUR HOME
Wife, Children and Self
against these:
KIDNAPERS and THIEVES
BUY A WILSONA TRAINED DOG
[illegible]
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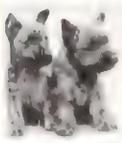
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Specific questions on dog subjects will gladly be answered by The Dog Mart of House & Garden.

When last autumn's issue of American Brussels Griffon did not appear, many fanciers of the breed were disappointed. Year after year the Griffon had been featured in the autumn issue and had very limited representation at the Westminster show, and it was not considered complete by the followers of the breed.

A brief explanation is due to the Brussels Griffon breed through the importation of some outstanding specimens and judicious breeding, on the part of a small group including Mrs. E. V. Mathis of Greenwich, Connecticut, Mrs. Oliver Cabot of Peekskill, New York, Mrs. J. W. Pickard of Greenville, Delaware, Mrs. D. R. Toppan and Mrs. Philip A. Conne and Mrs. Jerome Napoleon Bonaparte of New York City, Miss Iris de la Torre Bueno of New Rochelle, and Mrs. Henrietta Proctor Donnell of Larchmont, New York. Mrs. Cedar and Mrs. Mathis have been identified with this breed in America for a good many years and are two of the breed's ablest judges. With new interest and greater activity it wasn't long before a new club was formed—Brussels Griffon Club of America with Mrs. James Austin, president, and Miss Iris de la Torre Bueno, secretary. In 1932 the club had become strong enough to justify the giving of a Specialty show



Ch. Sorrow Hero of England
Mrs. M. Brewer, owner



[illegible] at which some of the outstanding specimens of the [illegible] breed will be exhibited. The interest in the breed has continued to increase, and a second Specialty Show is to be given by the Brussels Griffon Club on September 11, 12 at Catawba Farms, Old Westbury, Long Island at which Mr. Alva Rosenberg will judge.

The Griffon is deservedly [illegible] to success in America.

The chief points to look for in the selection of puppies at from two to four months old and after are: extreme shortness of face, short, compact bodies, crisp coats, good sound color and diminutiveness.

The standard description and code of points prepared by the Griffon Bruxellois Club, Brussels, February 1901, are:

Head—Large and rounded, covered with rather coarse hair, somewhat longer round the eyes, nose and cheeks.

Ears—Semi-erect when not clipped, erect when clipped.

Eyes—Very large, black or ruby, black eyelashes long and black, eyelids often edged with black, eyebrows furnished with hair, leaving the eye perfectly uncovered. (Continued on page 84)



Reverly Kennels





Scottish and Airedale Terriers

Good type, hard coat, [illegible]

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Wirehaired Foxterriers
Welsh Terriers

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TRY IT FREE!

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Please send me a sample of Dog Chow.

Name.....

Address.....

No. of dogs.....*Breed*.....

The toy terrier from Belgium

CONTINUED FROM PAGE 7





[illegible] removed from the body by means of a pair of hair clippers such as those used by barbers, a practice much to be condemned. When the coat of a dog such as the Wire-hair Fox Terrier, Airedale Terrier and Scottish Terrier is plucked, stripped or trimmed, the coat is thinned out by the careful removal of all *dead* hair and sufficient coat is left on the body to protect it from the elements, giving the dog the appearance of having been well-groomed, much as the gentleman looks when he steps from the barber's chair.

[illegible]

Nose—Must be black, short and surrounded with hair which converges upwards and goes to meet the hair that surrounds the eyes, the angle of stop at the nose well pronounced.

Eyes—Level and [illegible] furnished with a moustache; a little black in the [illegible] is not a fault.

Ears—Prominent, without showing the teeth, and furnished with a small [illegible]

Chest—Rather wide and deep.

[illegible]—As straight as possible [illegible] medium length.

Tail—Upwards, and cut to the two-thirds.

Color—Red.

[illegible] rather long and thick.

Weight—Small dogs, male and female, 5½ lb. maximum. Big dogs, 9 lb. maximum. Large bitches, 10 lb.

Faults—Pale eyes; silky tuft on head; brown toe nails; showing teeth.

Disqualification—Brown nose; white [illegible]

CLIPPING

Letters from our readers seem to indicate that clipping, plucking, trimming and stripping, as applied to grooming a dog's coat, are synonymous. However, on the question of grooming a dog, there is a radical difference between clipping and plucking, trimming and stripping. When the dog's [illegible] are [illegible] hair

FEEDING

Letters from readers also indicate that how many times a day a dog should be fed is a moot question with them. The amount of food a dog should consume depends on many things—how much work he does, how much play he indulges in, the kind and amount of exercise he performs, his size, the conditions under which he lives, his health and his appetite, which may not always be the correct indicator.

No rule can be set for the number of meals a dog should have. The normal dog, over fifteen months, fed balanced meals, requires just one daily meal—at night, especially during mild and warm weather, with a light feeding of something warm during cold weather in the morning if he needs it.

For a Healthy, Happy Dog—

TRIM YOUR DOG YOURSELF

It's Fun. It's Easy with this New Shear. No More Clipping or Plucking.



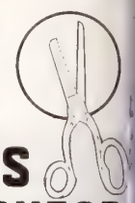
GIVE your dog relief from the summer heat by thinning his coat yourself with Dr. Egan's New Dog Thinning Shear. It will keep him healthy and happy after from internal [illegible] caused by the heat.

Dr. Egan's Shear is a new, practical, safe and [illegible] veterinary [illegible] Make plucking and clipping unnecessary. Save your dog [illegible] the unhealthy [illegible] of clipping. Anyone can use it with perfect ease—and perfect results. It **cannot** gouge the coat.

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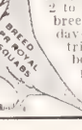
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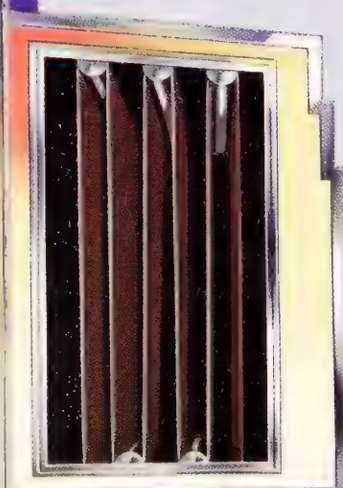
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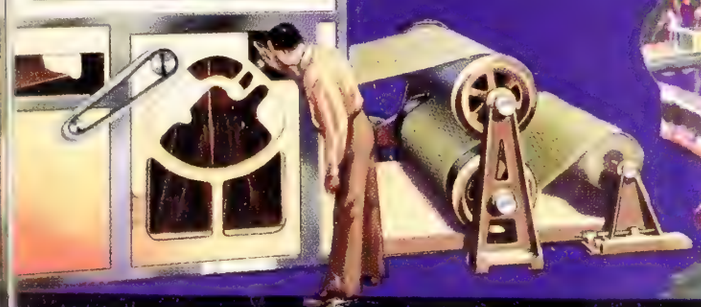
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And, if in the past two or three years your child has arrived at the age when he should be in boarding school but you have postponed placing him there until the expense should be easier to carry, please bear in mind that almost all schools have reduced their tuitions proportionately with present-day conditions. They are willing to cooperate with you in your efforts to place your child in the school best suited to his requirements.

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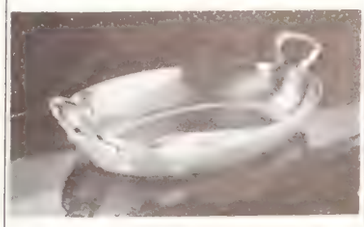
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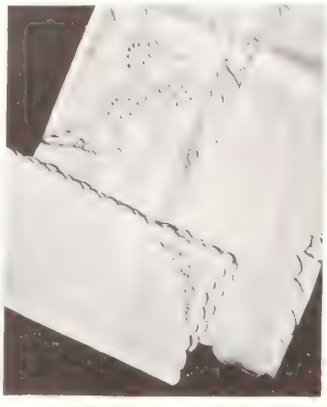




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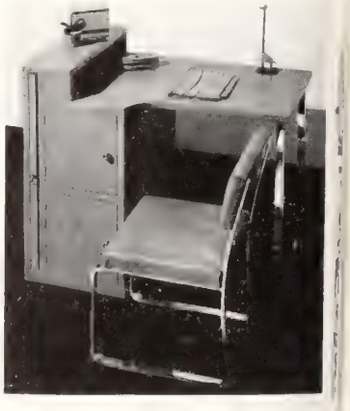
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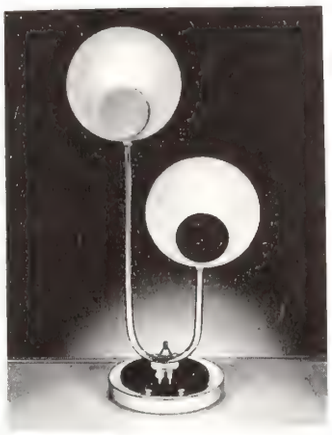
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THE wooden cheese dish above is as beautifully grained as the proudest product of the cabinet-maker's handicraft. 16¾ inches in diameter, it is fashioned by hand from birch and is in the natural, light finish. Blade and handle of the knife are of the same material, as well as the chubby little, lidded butter bowl in the center. Cheese dish, $4. Knife $1. Butter bowl $4. Arden Studios, 460 Park Avenue, New York.



I[illegible] [illegible] [illegible] [

let's be very modern and have

AN OLD-FASHIONED DINNER

next Saturday night

by Josephine Gibson



IT is smart to be "homespun" about our meals. And, glory be for that, because now we can all enjoy with gusto, the simple, wholesome American foods.

The things we eat are ruled by *style*, even if we don't always like to admit it, but our natural tastes are with us just the same. If you could have taken a *secret* ballot of palates most any time since our Pilgrim Fathers landed, you would have found baked beans elected our national dish, by a delectable majority.

The patient art of baking beans did not go out with the olden times, but today the need of practicing this art *has* disappeared. Heinz *Oven-Baked* Beans solved that nice problem, perfectly, and they will be the main course of our old-fashioned dinner.

These tender, savory morsels seem, miraculously, to have come from an iron pot on a crane in a blazing Salem fireplace. Close by, of course, will be Heinz Tomato Ketchup, with its tantalizing tang; sly teaser of the taste at millions of tables.

NOT to be too logical, we'll start our old-fashioned meal with a new-fashioned drink of ice-cold Heinz Tomato Juice . . . the whole goodness of pedigreed aristocrats, sun-ripened on the vine.

Next, we will have soup; one of the fourteen delicious varieties, prepared by Heinz. Perhaps you'll choose Clam Chowder with its tang of the sea, or that other early American soup, Pepper Pot. Whichever you choose, know this: Each Heinz soup is slowly simmered, with patient art, in open kettles; just exactly as you would make soup at home. Heinz Soups are all ready for you to eat—just heat them, that's all.

You will probably wish to end your old-fashioned dinner with a pumpkin or apple pie. Before you get up from the table, take a vote and see if it isn't unanimous that this has been the most welcome meal in many a day. And *you* will know that, thanks to Heinz, it has also been the easiest one to get ready.

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WHAT'S WHAT IN HOUSE & GARDEN





▪ For [illegible] we [illegible] color, by [illegible] recommend the [illegible] improvement over [illegible] who insist upon [illegible] well do it with [illegible] instructions for [illegible] ers will be found on pages [illegible]



▪ The roof's the thing these days. Houses by the more radical architects appear to have been designed mainly to provide roof terrace space. The glass house from the World's Fair on pages 20 and 21 illustrates this tendency. Here even interiors are but glassed-in roofs. There is much logic on the side of these modern architects. A glass house lets you get all the sunlight you want, when you want it. If you don't, Venetian blinds, roller screens, etc. keep it away



▪ The friendliness of certain flowers is as real as it is difficult to define. Who can see a Pansy [illegible] as Miss Kauser does in her article on Violas [illegible] isn't a question of size, for the Sunflower and the great trusses of the Lilac have the same quality, just as Madonna Lily and Saxifrage do not. Perhaps after all, it is a matter of old associations

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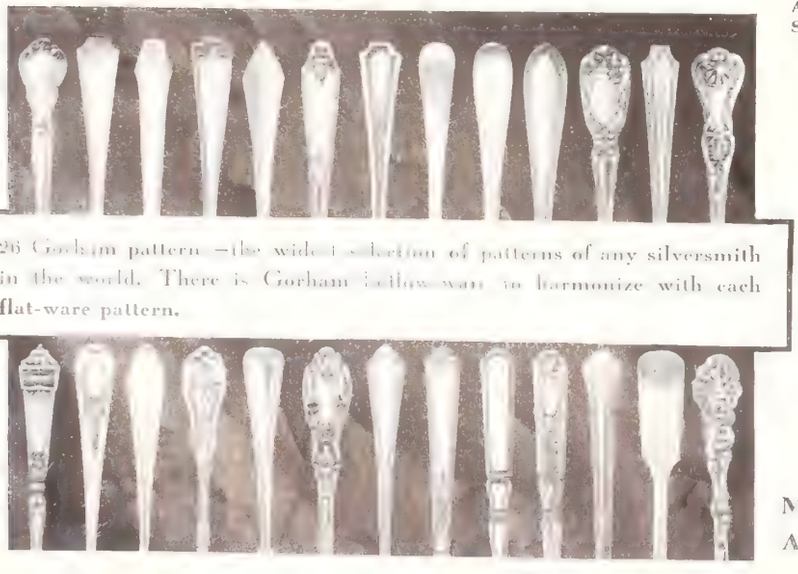
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THE BULLETIN BOARD

An artist and his coat. Louis Bouché, who painted the cover of this issue, is a tall young man who smiles, despite his name, pass for Britain very British. He is a good host, having been awarded a Guggenheim traveling fellowship. His murals have already brought him an enviable reputation. On this cover he presents one end of a hall or living room in which French garden scenes—*scènes antiques* is the name by them are copied in large size for wall decorations.

Florida goes forward. The garden consciousness of Florida seems really awakened. Just the other day a group of Floridians banded together and formed the American Amaryllis Society which will devote itself to increasing interest in Amaryllis, Clivias, Crinums, Nerines and such other bulbous flowering plants as will flourish in their state.

At the same time the Florida Federation of Garden Clubs has announced a program of educational work which centers most of its attention on native plant material and its use, both for the garden and for roadside planting. With these two organizations at work, a marked advancement will be made in the beautification of Florida.

Color scheme chart. On pages 22 and 23 will be found a number of mysterious color blocks which, if you read the simple directions, soon lose their mystery. They are guides to selecting color schemes for various types of rooms. At each side large blocks show the wall colors. The smaller inside blocks suggest colors for curtains, furniture upholstery and floor, with the tints of accents for accessories in the circles. You read these color schemes across the page either way.

For example: You may select the lemon yellow walls shown at the top of page 22. Any of the four successive schemes go with these walls. Or you may be attracted by the green walls at the top of page 23 and any or all of the four schemes set out in detail to the left will go with such walls.

Let's try it: You select the yellow walls at the top of the page and prefer to be conservative. So you choose the conventional scheme on page 23 and arrange to have blue curtains, mauve upholstery, plum carpeting or rugs, a white lamp and shade, green figures on the mantel and cigarette boxes, tie-backs and such other accessories in deep purple.

If you want to be more daring, then, with either the yellow or green walls you use dark gray curtains, light gray upholstery and a deep plum floor with all white accessories, or lettuce green curtains, magenta upholstery and deep green floor coverings with blue and mauve highlights in the accessories.

Letter. We're beginning to believe that good stationery induces letter-writing. A sheet of paper of fine quality and an address or initials at the top of it produce a personal pride, and one way to enjoy it is to write letters on such stationery. A minor amenity, this, yet it looms important in the furnishing and enjoyment of a home in good taste. It takes its place in importance beside well-chosen linen and, like linen, it has an uncanny way of indicating the taste of the one who selects it. A pleasant monograph could easily be written on linen and stationery as symbols of taste.

A VERSE FOR WINTER

When bare trees rub their knuckles in the cold
And stand forlorn and aching to the grain
Of every joint; and flat-eyed puddles hold
A chill, clear light more colorless than rain,—

I shall remember how the clover ran
In rowdy mobs along the ragged cliff
Up where the slanted, sunny fields began. . .
Wild-carrot, furtive commoner in stiff
Queens-lace . . . and roses joyously alight
With hidden candles burning in their hearts;
I shall remember fledgling swallows' flight,
Long, long delays, and frantic, flurried starts
For nowhere . . . and that lovely, nameless scent
Of salt and lilacs mixed enchantingly;
I shall remember when the winter's spent,
These things come true for people by the sea

—Martha Banning Thomas

St. maurilius. While gardening has its two patron saints—SS. Phocas and Fiacre—there is another that should be allowed to join the select hortulan company—St. Maurilius. A native of Milan, he studied under St. Ambrose and then followed the trail of St. Martin to Tours where he was ordained. From here he was sent to Chalons to convert the heathen. In due time his labors and saintliness brought him to a bishopric—he was made Bishop of Angers. But the task was evidently too great for him, for he laid aside his vestments and fled to Britain where he found work on an estate as a common gardener. One day a caller to the place recognized him—and his freedom was over. He was induced to return to his responsibilities. This all happened way back in the 6th Century, far away and long ago. Nine hundred years later when the designer of the famous Angers tapestry came to select the scenes he would depict, he chose the picture of Maurilius working in the garden.

Upturn in building. Though it is common to see reports of an upturn in various trades and manufacturing lines, the news that residential building has begun to awake from its long slumber comes with particular refreshment.

[redacted]

have been surging into the Century of Progress [redacted] design of several houses displayed there. One of them is pictured in this issue—a house in which the rooms are not square, walls are not masonry, living rooms are not on the ground floor, the steel frame is exposed, no closets exist (since there are plenty of movable wardrobes), there is [redacted] is offered for a complete and comprehensive sterilized existence. And, we wonder, are the Americans [redacted] going to learn to live on the roof? To exist without closets? To be satisfied with pursuing life inside sealed rooms? To take pride in the exterior of a house that [redacted] from tradition?

Modernism sprang up in countries where people were wearied of their traditions. Here we are so young that we cling to any fragment of a tradition we can find.

Signitis. It is rather distressing to motor through the beautiful precincts of Cape Cod and see to what an extent that historical and picturesque region is suffering from signitis. While the billboard does not annihilate scenery as it does in many regions, the native's desire to sell his wares by means of signs comes dangerously near depriving the Cape of its serene beauty.

How many more years will it take, we wonder, for people to realize that a countryside plastered with billboards and signs is the sort of country tourists more and more are avoiding? Since few remember the wares that are extolled, such advertising is wasted effort.

One of the most instructive series of signs is to be found along the New York-Albany Post Road. On small swinging panels set several hundred yards apart are colored pictures of American wild flowers and birds that should be saved.

Qualifications for a gardener. In *The Countryman*, that excellent English quarterly, a farmer has been telling what he considers to be the ideal distribution of qualities necessary to the make-up of a good farmer. To natural aptitude or instinct he gives 40%, to character 50%, and to technical knowledge only 10%. And he complains that today technical knowledge—usually rated at 90%—is estimated out of all proportions to its value. With a fervor that positively sings we agree. This 40-50-10 distribution of qualities is the very one necessary to a good gardener. Without character, all the technical knowledge in the world is wasted.

Elia on asparagus. Charles Lamb, who generally looked on life and its enjoyments with a sort of pensive reluctance, once stated that Asparagus was a vegetable to hold above all others, since it induced gentle thoughts.

Of course, Elia was a Londoner, wedded to the town, and his view of good vegetables to eat was not so profound as those who dwelt in the country. The author whose opinion of Asparagus rose to the heights of a noble counsel was Brillat-Savarin



Yellows in a New York morning room

To capture the glint of early sun, the morning room in the New York apartment of Mrs. Stuart McMillen is carried out in soft yellows and browns. Curtains are old bronze chintz and a brown and gold chintz covers the sofa. Two chairs are in yellow taffeta. The browns are further repeated in old calf-bound books on either side the mantel on the opposite wall. The scenic screen introduces its punctuating contrast of blue. From a room portrait by David Payne

Decoration goes back on the gold standard



By Margaret McElroy

WHAT with decorators emitting brilliant ideas like so many Roman candles, with smart shops offering all kinds of temptations for you to do your own decorating, and with prices sane for merchandise of quality, the problem of fall furnishing was never so simple. After years lean of ideas, the decorating world is brimming with them; whether it's a wall, chair or window you want to refurbish, there is a new and exciting way of doing it.

First of all, it looks as though decoration had decided to go back on the gold standard. Yellow in all its glory is enormously in favor and the outstanding color in the fall spectrum. Surprisingly versatile in combination with other colors, turning cold rooms into gay ones, and equally effective by night or day, it is the season's pet hue. Which is quite as it should be, for yellow comes of proud lineage. The golden apples of the Hesperides, Juno's offering to Jupiter, the yellow honey of ancient Greece held to be a celestial gift of the morning dew, Imperial China's regal robes, in heraldry, the symbol of constancy and wisdom—all bear witness to the high estate of yellow. And if today we sometimes refer slightingly to "a streak of yellow" are there not as an offset plenty of "golden opportunities" waiting for us?

As to the shade, you may have everything from pale lemon to deep gold. The lemon and chartreuse tones are the colors of the moment and a bright combination is gray or silver with lemon yellow. There is a new wall paper in this coloring—Classic acanthus leaves in a columnar pattern in dove gray, velvet white and silver gilt on a vivid lemon ground for which we predict a particularly bright future. Another delicious paper in white and primrose yellow has a design of curling yellow ostrich plumes on a white ground. This was used recently in a hall that opened into a living room papered in the same paper with the coloring reversed—the white plumes against yellow.

With yellow, you can use plum color, brown, violet, delphinium blues, bright, dark blue, gray, silver and green. Greens this season are of the vivid emerald variety, and dark, bottle greens. For other colors, bright, dark blue—the color seen so much at the Century of Progress that it should be named "World's Fair Blue"—is especially smart combined with white or watermelon pink; brown is as good as ever and there is much gray. Clear, bright red will be used, as well as the newer Burgundy shade. Violet and lilac seem in for a definite revival thanks to Victorian decoration, along with gray and fuchsia pink. The white theme, although done to death is too charming to be discarded for any change of fashion. White taken as a main theme, however, has definitely given way this fall to the yellow family.



After much scouting, House & Garden gives the following notes as showing the main fall decorating trends.

Walls: Papers in general show brighter colors, with yellow appearing everywhere; white grounds and white and gold designs are also greatly in demand and there is some gray and gold, chiefly in classic designs. Bold white flowered patterns on dark grounds are striking, such as the white lilies on dark blue and the big bouquet on brown shown on page 28. Then there are a number of crisp red patterns on white, and very new is a paper with a column pattern in dusky blues on a silvery white mica ground giving a slightly embossed effect.

The most definite trend in design is towards modern interpretations of Classic motifs that will harmonize with both modern or period settings. Plaids, while not new, are more popular than ever and come in every conceivable combination. Stripes—important big stripes in bewildering colors, and crisp little peppermint stripes add to the gaiety of the fall scene, as well as a whole crop of new borders. These are charming with the satin-stripe papers in gray and the off-white shades. Finally, for a completely individual room, there are paper murals made from any selected photograph. You may have walls showing scenes of your favorite haunt, your pet hobby or perhaps the illustrations from a much-read book.

Windows: Nearly two years ago House & Garden introduced dress cottons for summer curtains and bedspreads. Now among the bright new features of fall decorating we find the same idea, only this time it's the fabrics of your smartest fall wool costume that are used to cover chairs or adorn a window. One of the best features of the Design for Living house in the Century of Progress, and one that has had instant response from all over the country, was the use of sheer dress woolens for curtains and bedspreads. These for the most part were soft, thin fabrics that draped beautifully, with trimmings in highly contrasting colors. In the same house, the kitchen curtains were made of cellophane—a glistening white, straw-like material bound with vermillion. Then another new idea that has proven practical is oil silk for kitchen and bathroom curtains. This material in a dark vivid blue bound with silver is shown on page 48 in a very modern little kitchen.

In the regular decorating ma- (*Continued on page* 60)

THIS card room corner is bright with yellows. Yellow leather covers the French provincial chairs and table top. The modern rug is in gray, white and yellow and the curtains are yellow moire with a valance and trimming at the bottom made of heavy white fringe. Altman were the decorators

IN THE [illegible] room [illegible] the chair is covered in a new etched velvet in golden yellow. The shutter screen, modern rug, with its effective pattern in relief, and lamp shade are in this brilliant hue. The Biedermeier chest is of honey colored wood. All these pieces come from Altman's



CHICAGO'S HOUSE OF TOMORROW

EUGENE HUTCHINSON



STAIRS SPIRAL UPWARDS

Now you can actually live in a house of glass

AMERICA'S first glass house, revolutionary in design and construction, is creating excitement at the big fair in Chicago. Of glass and steel, this circular "House of Tomorrow" is built around a spiral column that encloses the electrical, plumbing and air conditioning systems. Century Homes; George Fred Keck, architect

THE circular stairway winds around a central steel column from ground to topmost terrace. Walls are lacquered gray, steps in gray rubber tile. The third floor is gay with a circular sunroom and an observation terrace furnished in the marine manner with chairs and hammocks. On the second floor is another terrace

NO need to worry about curious neighbors in this glass house as walls are equipped with three lines of defense. New type aluminum-finished Venetian blinds deflect infra-red rays and keep the room dark and cool. There are roller shades that pull up from floor and, also, soft draw curtains. Opposite is a night view

INTERIOR walls are of gray glass, black glass and gray lacquer. Pink-beige and blue leather and gray automobile broadcloth cover the living room furniture. A child's room has disappearing beds, a vast play cabinet and a water garden with tropical fish. Colors here are cool greens. The late Irene Kay Hyman, decorator

THE ground floor contains airplane hangar and garage, hall, heating and cooling unit room, laundry facilities, and recreation room. On the second floor are the combination living-dining room, kitchen, bedrooms, bath and terrace. The sunroom, circular and surrounded by an observation terrace, constitutes the third floor. No windows open, the air condi-



GLASS CIRCLES AROUND A STEEL AXIS



A DRAMATIC NIGHT VIEW



EACH INTERIOR IS FUNCTIONAL

EUGENE HUTCHINSON



CORNER OF THE NURSERY

House & Garden's color scheme

WALLS TO BE USED WITH A, B, C or D

FOR DARK ROOMS

A: DARING SCHEME



ACCESSORY ACCENTS IN CIRCLE

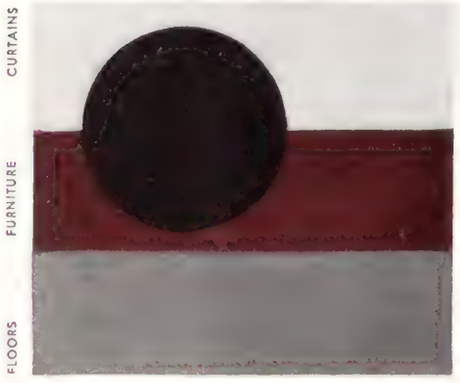
B: CONVENTIONAL SCHEME



BLUE AND PURPLE PILLOWS



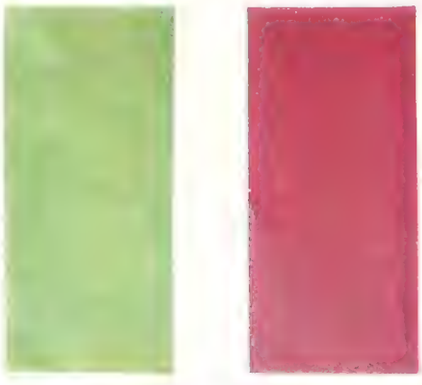
GOOD WITH WHITE ACCESSORIES



BLACK ACCESSORIES



WHITE ACCENTS



A NEW COMBINATION



PALE GREEN FOR LAMPS



LIGHT TAN ACCENTS



FLATTERING TO FURNITURE



RICH IN COLORS



FOR FURTHER INSTRUCTION SEE PA

sixteen modern combinations

C: CONVENTIONAL SCHEME



WHITE, GREEN AND PLUM NOTES

D: DARING SCHEME



WITH WHITE LAMPS AND SHADES

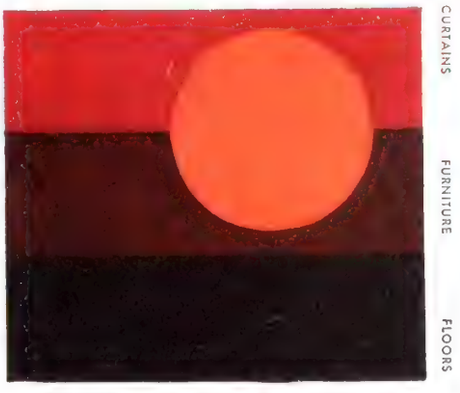
WALLS [illegible]



LIVING ROOM OR LIBRARY COLOR



OCHRE ACCENTS



WITH ORANGE NOTES

STILL IN HIGH FAVOR



COOL GREEN NOTES



MAUVE ACCESSORIES



FOR A YOUNG GIRL'S ROOM



A COUNTRY HOUSE COMBINATION



FOR A MODERNIST ROOM



ARRANGED BY AGNES FOSTER WRIGHT

Let's hold a Kaffee Klatsch



PINEAPPLE PIE

It's good though not necessarily best, bib and tucker one sets out for the *Kaffee Klatsch*. Upon arriving at the destination, one rings the bell, waits until the latch clicks and then ascends the stairs. A uniformed maid ushers you in and the family emerges ("emerges" suits the action exactly, for they ooze formality on the Continent) and polite greetings are exchanged. After a chat of this and that for a long half hour, the maid noiselessly appears and stands waiting to catch the hostess' eye. Their glances meet; the lady arises, and the Kaffee Klatsch is on.

Tables are usually covered with fine linen worked in azure or *filet tiré*, or the regulation damask tablecloth. Often the service is white porcelain, one particularly attractive set being Nymphenburg fluted ware — their stock pattern — discreetly banded in gold. Some hostesses favor individual creamers set on tiny round mirrors. In one lovely home the cloth is beautiful old linen heavily embroidered and cross-stitched in red. In summer the table decoration is either well chosen, tastefully arranged flowers, or a potted flowering plant. In winter the centerpiece is generally made up of bright berries and evergreens. Flowers as a rule are bought from the flower vendor who, with her huge basket, comes on Tuesdays and Fridays, in weather good or bad throughout the year.

Flanking the flowers—at the head and at the foot of the table—are usually two platters of cake. On one, often, the *bund kuchen*, a rich brown studded with large crisp almonds. On the other side of the centerpiece is placed the almost inevitable *apfelkuchen* (apple cake) with rows and rows of finely sliced apples, or any fruit in season, arranged neatly on a base of rich yeast dough—*mürben teig*. This is accompanied by a bowl heaped with billows of whipped cream. Sometimes these cakes are substituted with platters of *schnecken* or individual coffee cakes filled with raisins, citrons, nuts or various kinds of jellies or nut fillings. An interesting cake, rarely heard of in this country, is the *schlangenkuchen*, which comes in long strips and resembles the back of a diamond-back rattlesnake. This palate tickling delicacy has a crisp outside and an inside as soft and light as the first snowfall. Mostly coffee is served and, somehow, it seems to belong, tea being too thin.

At a "simple" *Klatsch*, rolls are often served, the most luscious, tender, thinly crusted Vienna rolls—sometimes plain and sometimes dotted with poppy seeds. They are slit and spread with sweet butter—only in North Germany do they use salt butter which, sometimes, is first mixed with anchovy paste.

Conversation as the Europeans know it is a requisite of a good Kaffee Klatsch and it runs the gamut of subjects.

For the foods mentioned above and others equally appropriate to the Kaffee Klatsch, use the following recipes:

SAND TORTE

8 whole eggs
4 yolks
½ lb. sugar
6 oz. cake flour } sift together
4 oz. cornstarch }
½ lb. butter melted
Grating of lemon and vanilla to taste

Separate eggs, beat whites firm, then add sugar gradually, beating all the time. Add flavor and stir in yolks. Add the flour and cornstarch mixture. Pour the mixture in bowl and add the hot melted butter and finish mixing. Bake in medium oven and, when cool, ice and decorate.

KAFFEE KUCHEN

The basic dough for coffee cakes such as the form cake—*kugelhupf* or *bund kuchen*—is made as follows:

½ lb. sugar
½ lb. butter (salt) not melted
6 eggs
1 pint milk
2¼ lb. bread flour (not cake flour)
2 oz. yeast
Grating of lemon and vanilla to taste.

Set mixture of milk (lukewarm), yeast and flour in bowl and allow to rise to double its size. (*Continued on page* 58)



KAFFEE KLATSCH SERVICE

THE pineapple pie with meringue doves at the top of the page comes from the Waldorf-Astoria. White porcelain plate, raised scroll and dot design: From Copeland & Thompson

AT LEFT. Rose pattern china from Charles Hall. Tray, coffee pot, sugar-bowl, creamer: Georgian silver from International Silver Co. Coffee spoons: Black Starr & Frost-Gotham Inc



TABLE SET FOR A KAFFEE KLATSCH



TYPICAL GERMAN CAKES

THIS robust table set for a comfortable German kaffee klatsch is covered with a cream damask cloth gay with red roses. Moss. Pink roses also decorate the coffee service and plates. Rich and Fisher. The épergne, white porcelain baskets with gold metal rope moldings, and square dish with colored flowers on cover: Mitteldorfer Straus. Nut dishes of latticed white china: Pitt Petri. German cakes from Slama's

NO good kaffee klatsch is complete without a profusion of rich, luscious cakes as well as some of the plain dry cakes for which German kitchens have always been famous. At the right you will see three mouth-watering examples. The topmost one is an elaborate mocha affair inset with almonds on the sides, very gay to look at. Below are a plainer crumb cake and a rich chocolate cake. All are from the Waldorf-Astoria

Traveling to Decorate



One of the paradoxes peculiar to people who own homes is the eagerness with which they leave them. Look around any well-to-do community, and you find that those who move about most, by trains, vessels and motors, are also the most solidly established. Persistent travelers, they leave their homes eagerly, that they may come back to them, it would seem, with even greater eagerness.

Between leaving and returning lie whole worlds of adventure. Columbus setting out to discover China and Mrs. Brown Jones setting out to discover the exact chairs she wants for her dining room are explorers under their skins.

Someone has said that on journeys we see what we are. These travelers who leave their homes see new worlds in the light of the world to which they are most devoted—their homes. The man who admires splendid or ancient architecture, sees architecture. The woman who is interested keenly in furnishing sees all her travels in terms of chairs and beds and tables and tapestries and lighting and rugs. Those whose passion is gardens have an uncanny way of ruling out all other diversions except such as satisfy their persistent hunger for the green growing world. Each man's hobby on his travels draws him as steel is drawn to the magnet. He leaves his home that he may return to it richer for having seen other homes. And almost invariably his home thereafter is more charming and interesting

Some travel with an eye to building or furnishing or making a garden before their minds are quite made up what kind of house or what type of rooms or style of garden they want. The vague dream of an English cottage draws them to the Kent or the Shakespeare country. The half-formed desire for a French farmhouse leads their steps to Normandy and Brittany. They may be arrestingly modern in furniture taste—and go straight to Sweden or Vienna or Paris. Something in their nature demands garden formality, and they fly to Italy where the Italian Renaissance marked the high tide of formality in garden design.

Most, however, pick up an idea here and a suggestion there—and leave their conglomerate gatherings for the ingenuity of the architect and decorator to combine into something livable. Americans have always been eclectic about the design and furnishing of their homes. They take their style where they want it and they mix styles and eras with a fine disregard for tradition. Well, this is not so strange, seeing as we are a melting pot nation and our national tastes are a grand melange.

While this shopping around in the world's past and present styles of architecture and decoration is apt to prove a dizzy diversion, it can also be one of the most persistently romantic. I have yet to visit a country house that was patterned after Compton Wyngates but the owner, sooner or later, stated so. Or it may be a doorway idea taken from a Grand Canal palace and put on a suburban home, or a roof line from an Irish cabin or a fireplace from Fontainebleau or a Baroque wall decoration from a villa out Fiesole way. Inevitably if you notice it, the owner starts his romantic account of how he happened to be riding by and saw it or had a special invitation or was introduced by So-and-So.

The association of how the owner came by the idea is often just as important—to him at least—as the idea itself. The cynical architect who is engaged to weave these unrelated ideas together may wish that the notion had stopped at the romance, but somehow he manages to make them fit. When architects come to build and furnish their own homes they are the chief offenders in this way. Perhaps they are loathe to see a client suffering from their own pet weakness. And it may help the client to realize that his architect is smitten with the same jackdaw habits as he.

While writers on decoration usually advise against conglomerate furnishing, yet furnishing of this sort, when it results from many and long travels, manages to make a comfortable style all its own. Much of the charm of rooms in many English homes derives from this sort of travelogue furnishing. Often it covers several generations and even the outwings of the family. Grandfather bought that clock in Amsterdam, uncle lugged home that pierced brass from Samarkand, when going to Samarkand was an event, and the crewel-work curtains are an exact copy of those at Knole that auntie saw when she was invited there by the next before the last of the present Sackvilles.

Recently in New England I was in just such a household. The objects on the living room mantel were obviously from Venice, Constantinople and Greece. In one doorway the hanging proclaimed its North African origin. A pottery bowl on a side table reported from our own Southwest and the basket beneath it registered sunny Jamaica. That large Majolica plate in the dining room obviously hailed from Italy and the fragile French chair in the hallway had withstood both time and travel.

Room after room, the house was a record of journeyings, and I made so bold as to ask the splendid old lady and gentleman who lived there how far they had actually gone. It seems they had crossed the Atlantic forty-three times, been twice to Africa, once to the Near East, had made a dozen or so visits to the Caribbean islands and Latin American countries, crossed our own continent four times and had covered the Mediterranean islands and countries fairly completely. Now, at the respective ages of eighty-seven and eighty-one, they lived romantically among the reminders of their wanderings. They only regretted that they didn't think it fair to their children—who would worry about them—if they made the one trip they had missed—going around the world.

Richardson Wright



Loggia-living room for Florida

The living room of the [illegible] is really but a large loggia [illegible] arches that may be closed tight or [illegible] opened wide to catch every breeze when the days are pleasant. Howard Major was the architect of the house. Other photographs will be found [illegible]

House & Garden picks twelve smart papers for fa



Spelling out the page's [illegible] smart ideas for walls selected by House & Garden as illustrating the latest trends in wall paper design. As dark grounds are so important, we are showing at the upper left a flowery Chinese pattern of pink blossoms and bright blue birds on a cocoa ground. Birge. Life-size waxen white gardenias are symmetrically spotted on pastel grounds in the pattern next. These glamorous flowers have mulberry leaves on yellow, turquoise leaves on a melon ground, or moss green leaves on azure blue. Katzenbach and Warren. In the lower left-hand corner is a modern design by Jean Lurçat, the well-known French painter—a gay medley of birds, leaves and bars of music in blue, gray and yellow-green on a white ground, or white with pattern in gray, copper and bright green. Margaret Owen

Paper at least one room this fall in a gay plaid, for plaids and checks are among the first families of decoration. An example of a delicate plaid that will add life to any room appears at the top of the page. This is bright blue and soft green, with fine pen lines in red, on white. Or you may have the same design with white ground and the plaid in brown, yellow and red. From Thomas Strahan. An example of the big plaids now popular is the paper just above which comes in deep blue, raspberry red, yellow or brown, on white. Between these plaids is a formal paper with a beautiful big white bouquet on a tête de nègre, another instance of a dark background. This pattern also comes on a grand yellow, on turquoise blue and in shades of white on white—a delightful solution if you crave a white scheme. From Margaret Owen

t show the brightest new ideas in wall treatment



When House & Garden sponsored dark walls for formal rooms, this treatment received such wide acceptance that we again suggest the dark background, this time by means of wall paper lightened with dazzling white motifs such as the sheaf of lilies above on a rich, dark blue ground. This pattern comes in yellow, pink or green with white, or gray-blue with flowers in silvery tones. Margaret Owen. Just above the lilies is "cobweb"—loops and dots in bright red on white, or white on hydrangea blue swinging across the background like a graceful necklace. Richard E. Thibaut. The design on top of the papers is "Corinth," a new classic bay leaf pattern that is good for walls, ceiling, or dado. It has a white ground with leaves in two tones of green, or turquoise ground with gray and white. From the Imperial Paper and Color Corporation

In the upper right hand corner, you will see a charming paper for a bedroom with a gay pattern of tiny fans and feathers in bright red, and soft green on white, or in shades of Delft blue on white. Thibaut. Stripes have returned with renewed vigor, bold effects as well as tiny peppermint stripes. The striped design above, called "Tunis" comes with bands in varying widths and color harmonies so spaced as to suggest fluted pillars. They shade from gray to off-white on yellow, broken with a wider band of silver; also the stripes may be had in gray with band of electric blue, or in a red, white and blue combination. Katzenbach and Warren. In the lower right hand corner is a beautiful latticed design of big, green ivy leaves on white—cool, decorative and very usable. Or you may have this pattern in a gray with leaves in soft greens. Strahan

The spotlight focuses upon the finest garden Tulips



THE PARROT TULIP GADELAN

By Jan de Graaff

To some people there seems to be a particular charm in growing Tulips small, but to me the true art is to have a specimen flower on every bulb planted and to group the varieties in such a way that their size as well as their color will be a feature. To select your flowers so that their coloring will blend exactly with your color scheme, to have the right types for beds, herbaceous border or rock garden, to know the finest varieties in every class and to use them where they will show to the greatest advantage—that is Tulip gardening at its best.

There is no doubt that, both in interior decorating and in gardening, there is a strong trend towards the early 19th Century styles, the late Empire, the Biedermeier and the Victorian.

Biedermeier, that honest, straightforward simplicity of well-designed furniture, substantially built houses and carefully planned intimate gardens, has a charm which is appealing to more and more people. And in those gardens so typical of the period, the Tulips in formal beds or in groups among the shrubs deserve an important place. In these days of rapid changes there is a charm in looking at these Tulips, some of them grown and sold since 1620. In my ideal garden I would always have a few very old varieties, such as Zommerschoon, mentioned as early as 1620, so highly coveted in the 'Thirties and 'Forties of that century and then almost forgotten till the Dutch growers rediscovered its beauty late in the 19th Century. There is Gala Beauty, boldly striped with red and yellow. There is Viridiflora which was called the Green Knight in 1700, and the old parrot Tulips Perfecta and Rubra Major, already known in 1680. Whether your garden is in the German Biedermeier or French Empire style, whether it is laid out by a follower of Le Nôtre or Le Corbusier, Tulips will always find a place.

If we use the official classification, we shall begin this review with the early flowering Tulips. Although the Duc Van Thol group is primarily useful for pots, I have seen these bulbs planted in a rock garden where they made a charming effect very early in the season.

The single and double early Tulips are



SOLON, A FINE COTTAGE VARIETY



THE DARWIN WHITE PERFECTION

at their best in formal plantings. The Prussian stiffness of a bed of Pink Beauties, the pink and white flowers standing straight up on their stiff stems; the martial red and yellow of Keizerskroon—we called it Lord Kitchener, during the war—the unique contrast between foliage and dark red flower in Couleur Cardinal—all these features come into their own in a formal planting.

Then there is Diadem, a tall pearly pink Tulip; Pink Perfection with bright crinkly petals; and General de Wet which should be in every garden, sweet scented and of a unique orange color. Thomas Edison, quite the best of the Moore sports, is a brick-red Tulip of lovely proportions; Hobbema is a satiny lilac-rose, and Morning Glory a coppery orange. These last two are very unusual colors in Tulips and should be seen more often in this country. Then there is Princess Juliana, a delightful pink, and Pink Perfection, a delicate silvery pink. For a yellow flower, I should prefer Golden Glory and Rising Sun, both excellent for the garden.

The next class is the Double Early Tulips. Of these I much prefer the Murillo sports, which seen together present an altogether charming spectacle in the garden. There are more sports of Murillo known than of any other Tulip, and since they are all quite uniform as to size and flowering time, they are a tempting subject for a large formal planting.

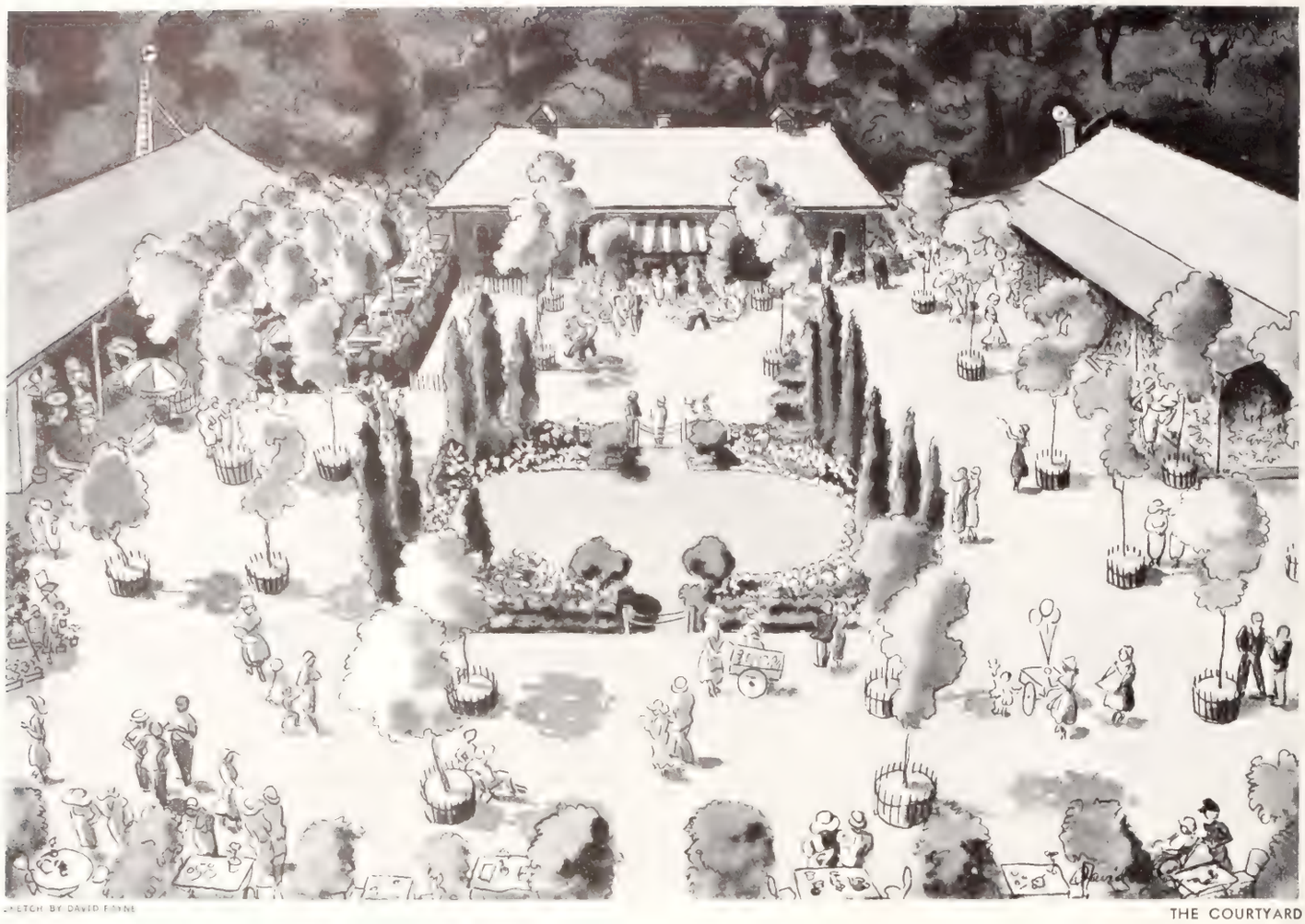
Much has been said against these formal plantings, laid out in figures and planted with differently colored flowers. Such a bed, planted with some twelve different sports of Murillo will, however, present a spectacle that will appeal to or appall all your gardening friends, but is sure to create a sensation. Three or four dozen bulbs of every variety are necessary and with these you can make the most impossible or the most attractive geometric designs and counterbalance the orgy of informality that has descended on our gardens. I have had to judge and admire so many naturalistic gardens and designs, so cleverly created to look like a border from Anne Hathaway's cottage or a Swiss mountain stream with some of Mr. Correvon's best plants, that I have yearned for an honest-to-goodness formal garden where every plant is in its geometric position and every bed is planted with the definite idea of supporting and strengthening the unity of the design.

In case you are willing to try this formal design with Murillos, I shall mention the origin of them all. There is the pure white Snowball, the primrose-yellow Tea-rose, the dark yellow Mr. Van der Hoef, the soft orange Maréchal Niel, and the deeper pink Apple Blossom, Azalea and Triumphator. The darker shades are represented by the violet-rose Electra and the orange-red Orange Nassau. This gives as wide a range of colors as would be necessary for the most intricate design.

The next class is the Cottage Tulips. They are without doubt the finest of the long stemmed varieties for informal plantings. They have the full range of colors that can be found in Tulips. To name the outstanding varieties in this very large group is more than ever a matter of personal taste. But comparing the more than fifteen hundred varieties I have seen, I have found some that I am particularly fond of and that seem to stand out in my trials.

Of the many whites in this group I prefer Themis because it is so early, Carrara because of its perfectly formed globular flowers, and Miss Blanche because it is slightly creamy white. This breaks the monotony and takes away the coldness of the pure white. There are quite a few good Tulips with white or creamy white petals edged with pink. Elegans Alba is the best of the older types, but be sure and get the true variety. Carnation is similar to it and also very good. Pride of Inglescombe is more creamy tinged and is an older variety. Seraphine is the latest addition to this group, and it is an extremely well-formed and graceful Tulip of a most delicate coloring.

In the pink, cerise and cochineal-red shades there (Continued on page



SKETCH BY DAVID FAYNE

THE COURTYARD



PUSHCART EXHIBIT

When amateur gardeners shone

L. I., one of the most successful outdoor flower shows ever attempted in this country. It was a coöperative exhibition of the Second District of the Federated Garden Clubs of New York State and the North



THE CENTRAL WHITE GARDEN



EXHIBITS OF SMALL VASES LOUISE



GOTTSCHO PERENNIAL BORDER



THE success of this exhibition was due to the cooperative work of all the clubs included to the complete absence of commercialism and to the beautiful disposition of the exhibits around the courtyard and in the various buildings surrounding the Pratt Oval. Across page is a sketch of the inside court with closer views of the white garden that was laid out in the center of the oval and one of the pushcart exhibits.

IN THE buildings were set up the horticultural displays and the artistic arrangements of flowers, fruits and vegetables. Farm wagons and barrows held some exhibits. Vases were banked in the stalls. Under one shed were smaller exhibitions and in another shrubbery and perennial borders. The small vase display boxes and the perennial borders are shown above. The sketch pictures approach to the buildings



THE WHITE GARDEN



ROCK GARDEN AND POOL GOTTSCHO

AMONG the features was an excellent rock garden and pool planted by the Long Island Nurserymen's Association. Set in a corner, it displayed 100 plants in their natural environments. These growers contributed the trees that shaded courtyard and tea garden

[illegible] was a large white garden contributed by Mrs. Harold I. Pratt, who was chairman of the flower show committee and under whose guiding genius the idea of an outdoor exhibition was brought to such [illegible] high standard



A decorator's cottage that became a year-round home

To give a more urban character to her cottage at Chappaqua, N. Y., Mme. M. R. Desestret of L'Élan relied on symmetrical furniture groupings and plain modern materials in place of conventional chintzes. In the dining room the finest pieces of the owner's collection of Breton furniture recreate the atmosphere of a French provincial *salle à manger*.

In the living room illustrated below, the long cottage hearth was modernized with only a few minor changes. Such modern upholstery materials as suède cloth, glazed leather and ribbed velvet give new interest to the period furniture to which have been added occasional contemporary pieces, such as the small table placed before the fireplace in summer



Clever modern touches give country rooms an urban air

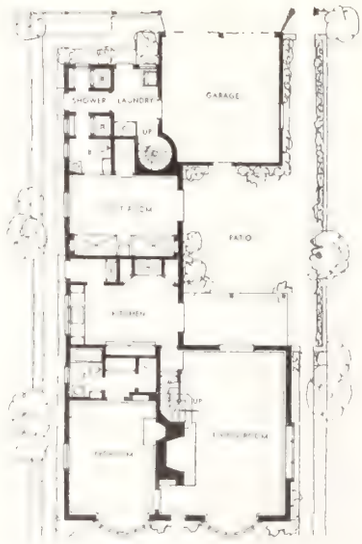






Rancho Malibu—a California beach house







THE beach residence of Mr. and Mrs. Walter Leimert at La Costa, California is a whitewashed brick and frame structure of two stories carried out in the low, rather rambling manner typical of this section of the country. H. Roy Kelley was architect

ABOVE is a view of the fireplace side of the living room and the stairs to the second floor. At right is the guest room, opening directly to the patio. The living room serves as dining room also. The house has four master bed-



HALSEY COSTAIN

The true type of Early New England







CLYDE STOUGHTON



PADILLA STUDIOS

California residence in a Mediterranean mode



THE Palos Verdes, California residence of Mr. E. E. Holmes has a delightful setting in a heavily wooded spot. The view above at left shows the road face. H. Roy Kelley was the architect

THE second photograph is of rear terrace, opening off the living room. Garage and service rooms are at front. Principal entrance is at corner where living room wing

Time signals and weather forecasts



THE spots before your eyes these days are apt to be on the new clocks which have dots instead of numerals. At left. Black maple case with glass ornament. Created by Gilbert Rhode. Clocks by this designer shown on this page: Ovington's

MODERN architectural lines distinguish the sturdy clock below, at left, which would be an excellent choice for a man's desk. The rectangular case is Maidon burl and has for decoration horizontal bands of bright chromium. By Gilbert Rhode

AT THE extreme lower left. A clock that personifies simplicity—single disk of black glass mounted on a small, brushed chromium base. Polished chromium, ball "hours." This is also a Rhode design. All five of the clocks on this page are electrical

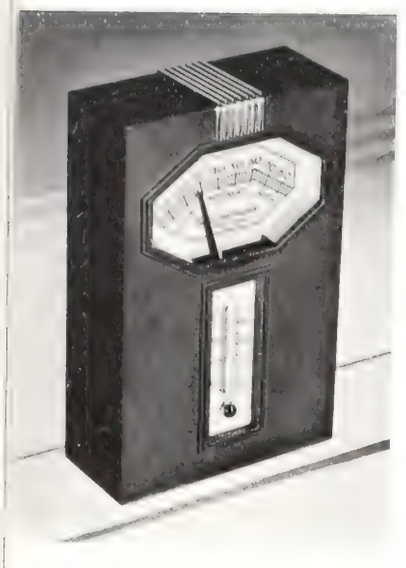


THE topmost of the two clocks below is a new Telechron design. Chrome or gold finish metal frame. Face in silver or gold: Altman. The pert little piece at the very bottom is another Rhode model in Maidon [illegible] and Lacewood with chromium

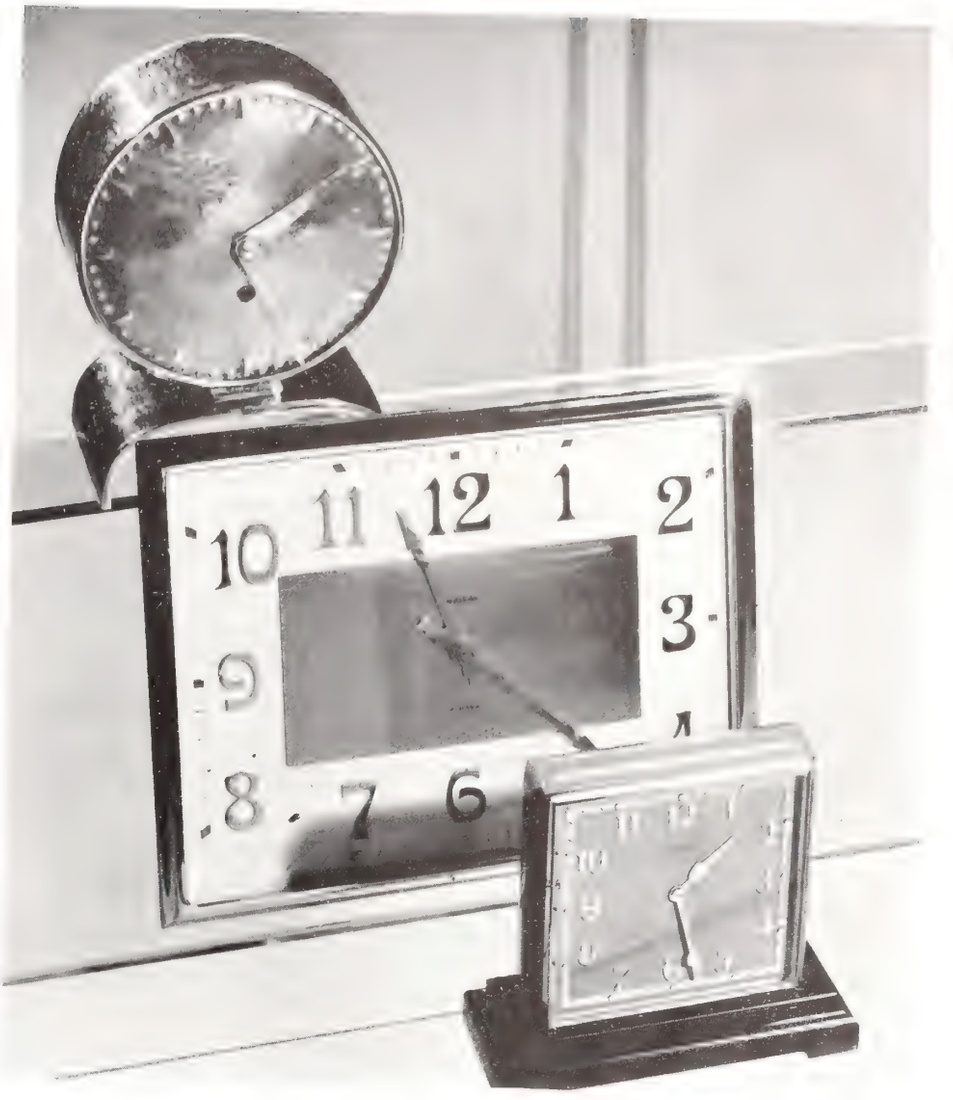






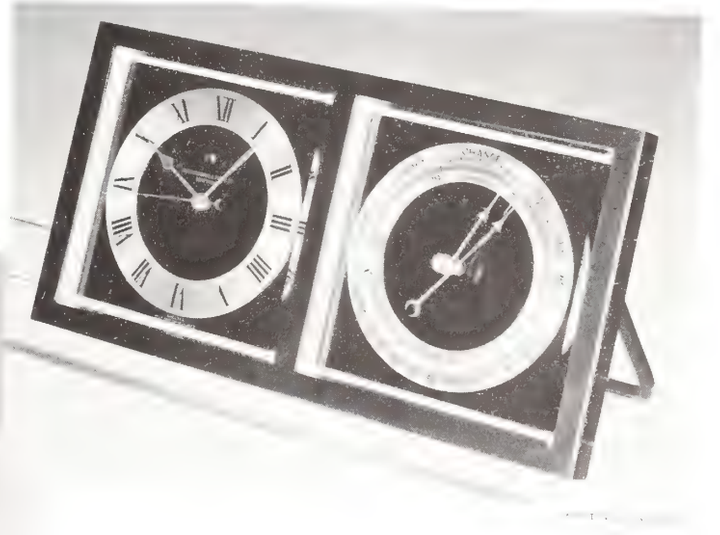


'at can't argue with the little black box
ows us to whether it's the heat or the
midity—it knows. Combination Taylor
rmometer and humidiguide in satin black
se with chromium trim. I. B. Meyrowitz



IGHT. Non-electric clocks. Top to bot-
m: Chromium and copper. Rena Rosen
tal. Silver face; gold numerals; chromi-
m frame. Udall and Ballou. Red lacquer,
vo-faced: Black, Starr & Frost-Gorham

IGHT. Twin clock and barometer by
helsea. Eight day spring or electrical
ovement. Finished in bronze or chromium
ate. Height, 6 inches; width, 11½
iches. Easel support: Abercrombie & Fitch





LEFT. Timepieces turn turtle and develop retir-
ing natures. Large [illegible]
brown leather case: Udall & Ballou. Other two,
watches set at home in pool of [illegible]
ing up when open. Red lacquer, and gold and
platinum cases: Black, Starr & Frost-Gorham



H. TIBBS

The florid beauty of a Chinese Chippendale dining room



Contrasted with the sterile utility of Modernism

Chinese Chippendale is an opulent style

After a fairly steady diet of Modernism, no style is more refreshing than Chinese Chippendale. These two stand at opposite poles. Modernism is stark and negative. Its furniture is frankly utilitarian. Its general atmosphere, sterile. Chinese Chippendale is the product of a flamboyant era which had just taken to its ample bosom the Far East and all its tastes.

Chinese gardens, Chinese ceramics, Chinese wall papers, Chinese art, adaptations of Chinese architecture, all came into vogue. Lordly owners of English estates saw nothing incongruous in erecting Chinese pagodas on their grounds. When Thomas Chippendale evolved his Chinese style many an English house of importance went completely Oriental.

That same Georgian architecture was easily transplanted to this country and with it trailed Chinese Chippendale influences. Here and there we find rooms in old houses that reveal marks of Chinese taste and often, in new houses, Chinese Chippendale is adopted in toto for some one room.

An example of the latter is found in the home of Mrs. Harry English at Atlanta, Georgia, of which Porter & Porter were decorators. On the walls is a hand-painted English paper in a Chinese floral pattern. Above this is set a heavy white classical cornice. The ceiling and wainscot are in old white. The doors are painted lacquer red and over two of them is a decorative treatment in the style of the period—a deeply-carved broken pediment with a central Chinese figure. The wall is covered to give these figures a dark background. The gilded mirror over the white fireplace is of the period. So are the chairs, whose Oriental effect is heightened by seats in gold and red Chinese brocade. An Aubusson rug covers the floor. Hentz, Adler & Shutze were the architects of the house.







IN A section populated mainly by houses of Latin antecedents, this Anglo-Saxon house, the residence of Mrs. James H. Kennedy, stands as an oasis of simplicity and calm repose. It is in a style evolved for the West Indies where climatic problems are much the same as in Florida and justify the white wall, high arcades, jalousied arches and galleries. Howard Major, architect of the house

WHEN such a setting as that shown on the opposite page gives invitation it is little wonder that the house should be constantly deserted for the out-of-doors. The patio is the real living room and the loggia at one side, faced with the Bougainvillea-covered arcade, is dining room. Jalousies at the opposite side of the loggia provide concealment from outsiders' view and protection from sun

AT THE top of this page is the hall with Chippendale stair of bleached cypress, extremely effective against the white walls. To the left of the stair is a small bay window filled with masses of tropical bloom. The dining room, at left, is furnished in the manner of the late 18th Century and decorated in modern colors and fabrics. Walls are pearl white; curtains and chair seats, brick red oilcloth



The British Colonial style—a Palm Beach import

BOT. NAME	COM. NAME	COLOR	DESCRIPTION	FOLIAGE	PROPAGATION	NEEDS	HABITAT	HEIGHT	BLOOMS
V. adunca glabra	Pale M... Violet	Very pale blue	Scentless flower, less than ½"	Leafy stems, toothed leaves	Rooting runners	Shade, cool	Mt. canyons, Utah	3"	Spring, Summer
V. [illegible]	[illegible] Violet	Blue and purple	Scentless flower, 1" long	Leafy stems, hairy leaves	Rooting runners	Open hillsides	California, Oregon	2"–4"	Spring
Viola [illegible]	Eastern Alpine Pansy	Royal purple	Central crown, no runners	Rounded heart-shaped	Seed	Loam, peat, limestone chips	Eastern limestone Alps	2"–3"	May
V. [illegible]	Pink Sand Violet	Bright pink	Tufted, masses of bloom	Small, rounded, pale	Seed	Sandy, rock garden	Europe and Asia	4"	All season
Viola [illegible]		Bicolor, purple and lilac	Somewhat hairy stems	Deeply cut	Division		Sierras of California	5"–6"	Spring
Viola biflora	Twin-flowered Violet	Golden yellow	Small flowers in pairs	Kidney-shaped	Division	Cool shade, rock garden	Europe	3"	March–June
Viola [illegible]	Sweet White Violet	White	Small fragrant flowers, veined	Round heart-shaped	Division	Swampy, wet, sun	Quebec to North Georgia	2"–6"	April–May
V. bosniaca		Pink or wine-rose	Biennial; massed habit		Cuttings or seed	Sun, part shade; sandy leafmold	Europe	4"–6"	All summer
Viola calcarata	Alpine Pansy	White, yellow, purple	Spreading; 2"–4" stems	Smooth, oval; scalloped leaves	Cuttings, seeds	Rich, moist open	Alps of Central Europe	4"–6"	Spring
Viola [illegible]	Canada Violet	White, outside tinged purple	Branchy	Pointed, heart-shaped leaves	Division. Self sows	Shade, moisture	Canada to Ariz. and Ala.	3"–14"	April-Oct.
Viola canina; V. c. alba	Dog Violet	Blue, lilac; white	Flowers above foliage	Leafy stems	Division	Shady, damp	Europe	3"–5"	Late April-late May
Viola [illegible]	Dog Violet	Light purple	Creeping; small flowers, leaves	Yellow-green, heart shaped	Seed	Wet woodlands. Shady	Quebec to Minn. and S. W.	2"–6"	April–June
V. cornuta; vars. alba, lutea major	Tufted Violet or Bedding Pansy	Violet and various	Tufted; strong; flowers large	Bright, pretty foliage	Seed, division, cuttings	Any good soil	Pyrenees	5"–8"	Late April to frost
Viola [illegible]	Early Blue Violet	Rich clear blue	Dense clump	Heart-shaped, long stems	Division	Shade. Heavy sandy loam	Eastern U. S. A.	2"–6"	April-May
Viola gracilis		Velvety purple	Compact, branching	Foliage narrow like *V. cornuta*	Cuttings or seed	Open situations	Macedonia; Asia Minor	1'	Long season
V. hastata	Halberd-leaved Yellow Violet	Yellow	Dwarf tufted	Very showy	Division	Rock garden, half shade	Southern States	4"–10"	May
Viola [illegible]	Hairy Violet	Purplish blue	Like scentless *odorata*	Narrow leaves	Division, seed	Half shade	Europe	4"–6"	May
Viola lanceolata	Lance-leaved Violet	White, veined purple	Upright habit. Flowers small	Lance-shaped	Division or seed	Moist ground	N. S. to Minn. and South	3"–8"	April–June
Viola [illegible]	Mountain Violet	Rich yellow, black stripes	Dense. Profuse bloomer	Branching Stems	Division	Half shade, rock garden	Europe	2"–6"	May
[illegible] munbyana	[illegible]	Purple and Yellow	Vigorous free flowering	Obtuse, crenate	Division or cuttings	Some shade	Algeria	4"–5"	May
Viola nuttallii	Prairie Yellow Violet	Yellow, often purple reverse	Leafy-branched stems	Oblong, narrow	Division	Open, sun	Rockies to Missouri	6" and more	Spring
Viola [illegible]	Sweet Violet	Violet to reddish purple	[illegible] cult. Violets	Heart-shaped	Division or seed	Loose, rich, sandy	Europe, Africa, North Asia	6'	Spring and fall
V. [illegible]	Sweet Violet	White, Pink	Tufted, with runners	Dark green, thick	Runners	Resent crowding	Ditto	4"	Ditto
Viola ocellata	Western Heartsease	White, purple and yellow	Flowers small	Creeping root stalks	Division	Shady woods	California and Oregon	5"–12"	Spring, Summer
Viola pallens	Sweet White Violet	White	Very fragrant small	Heart-shaped, from the base	Division	Swampy moist	Quebec to Tenn.	2"–5"	April–May
Viola [illegible]	Common Blue Violet	Light violet	Flowers small	Heart-shaped, deeply cut	Seed or division	Dry shade. Heavy loam	Maine to Florida and West	6"–10"	Spring
Viola [illegible]	Common Blue Violet	Light purple to pale violet	Several varieties	Heart-shaped, smooth	Seed, division, self-sowing	Almost anywhere	N. America	6"–7"	April-June
V. p. vars. alba [illegible]	Common White Confederate	White, white and blue	All in the eastern U. S.	Good dark green		Hardy in Ohio	Southern States	6"–7"	Ditto
Viola [illegible]	Bird's-foot Violet	Lilac	Neat habit, large flowers	Divided, resembling bird's foot	Seed, division	Dry, sandy, acid	Eastern U. S.	3"–6"	May
V. p. alba V. p. bicolor	Bird's-foot Violet	White, purple and lilac	Orange center	Ditto	Ditto	Ditto	Ditto	3"–6"	May
V. pedatifida		Violet or white	Flowers showy	Finely cut	Seed, division	Prairies	Ohio—and N. W., S. W.	4"–6"	April, May
[illegible]	Johnny-jump-up, Yellow Pansy,	Golden brown, purple veins	Leafy stems. Scentless	Heart-shaped flattened	Seed, division	Warm, light, rich soil	California	6"–8"	Spring
Viola primulifolia		White, purplish veins	Has cleistogamous flowers	Heart-shaped, narrow	Seed	Open, moist	N. B. to Fla. and La.	5"–7"	April to June
Viola [illegible]	Downy Yellow Violet	Pale golden yellow	Downy. Some purple veins	Woolly or hairy from stems	Division; sometimes seed	Half shade, dry, woodsy soil	North America	6"–16"	Late Apr-May
Viola rotundifolia	Round-leaved Violet	Golden yellow	Flat, neat habit	Round, coarse leaves	Division; self sowing	Cool moist woods	Mountains Me. to Ga.	2"–4"	April, May
Viola [illegible]	Western Violet	White tinged lavender	Stalwart; flowers large	Heart-shaped, branching	Self sows; division	Moist woods, also sun	Minn. to Col. and B. C.	5"–11"	All season
Viola sagittata	Arrow-leaved Violet	Light violet	Flowers small. Grayish leaves	Arrow-shaped, blunt points	Seed, div. or runners	Wet meadows or dry borders	Me. to Ga. Minn. to Tex.	2"–8"	April, May
Viola [illegible]	Pale Violet	White, pale lav. or cream	Leafy stems	Heart-shaped, deep green	Division or Seed	Moist, shady, cool	N. E. to Minn., Mo., Ga. and Fla.	6"–24"	April, May

Some worth-while Violas at a glance

Violas to save the garden day

By Alice Kauser

When your pet Androsaces and Gentians or Saxifragas display unmistakable signs of ennui there is solace in the drifts of violet and blue, white, yellow and rose which the Violas give so freely and generously, with so little care. That is, nine out of ten of them, for the race harbors some exacting High and Mighty Ladies of the Screes.

From the lowlands to the highest shingles, mostly throughout the Northern Hemisphere, the Viola family spreads itself, though New Zealand, South America and Africa contribute their quota. Roughly divided into two sorts, Violas are either of the Pansy or the Violet type. The emeralds, rubies and pink pearls of the race belong to the Pansy tribe, with one notable exception: our own glorious *V. pedata*.

A few words only for *Viola calcarata*, *V. cornuta* and *V. gracilis*, the three matriarchs of the many varieties that their alliances with *V. tricolor* and the hybridization of their own species brought forth. Violas hybridize rapidly. Their progeny, dubbed "mules" by Reginald Farrer, should be welcome, as sometimes they excel their parents in merit.

The Pansy of the Alps, *V. calcarata*, is miffy. Though it comes in yellow and white, upon me the Violet scale alone has been vouchsafed. *V. cornuta* replaces *V. calcarata* in the Pyrenees. It is the least difficult. The Macedonian *V. gracilis* with its noble great violet Pansies is my favorite. All three have many horticultural descendants, all of them requiring light shade and moisture.

Viola hybrida grandiflora (Tufted Pansy), a horticultural product of many forms, is unhappy in our climate. But we have the Jersey Violas—F. H. Weston's gift to the gardening world—tolerant of sun and satisfied with garden soil. They are Jersey Belle, clear mauve; Jersey Gem (known in England as Blue Gem), violet blue; Jersey Jewel, violet blue (*Continued on page* 60)



UPRIGHT HEARTSEASE

STONEY HEARTSEASE

WILD PANSIES

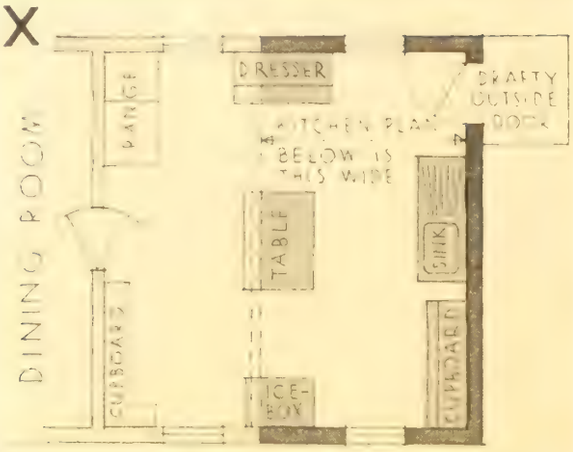
HEARTSEASE

CENTURIES ago the Violas were valued flowers, and they are just as welcome today. Their forms are many, as was shown even in Gerarde's old Herbal, illustrations from which are shown here with the names assigned to them by that master botanist of an earlier day. The chart opposite was prepared for House & Garden by Mrs. William H. Darrow

X + Y = A first-class kitchen
when x = present conditions
and y = a small expenditure

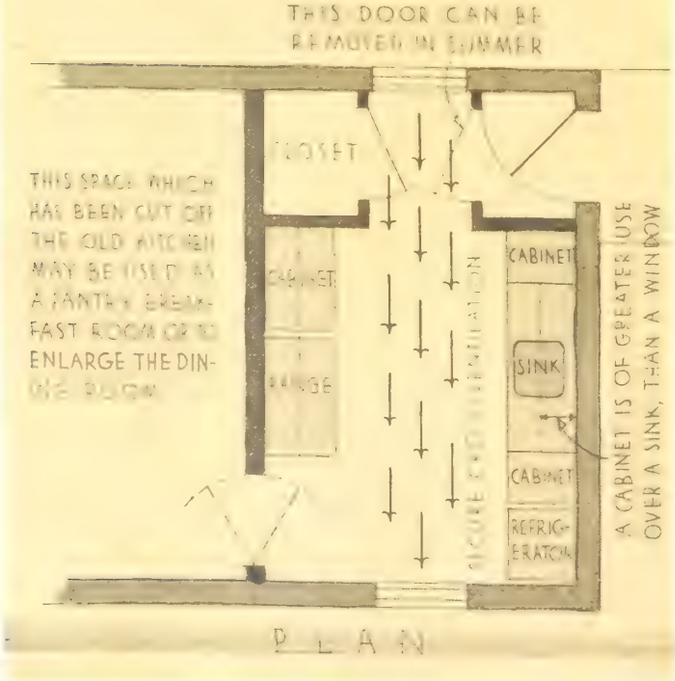
By Gerald K. Geerlings

X

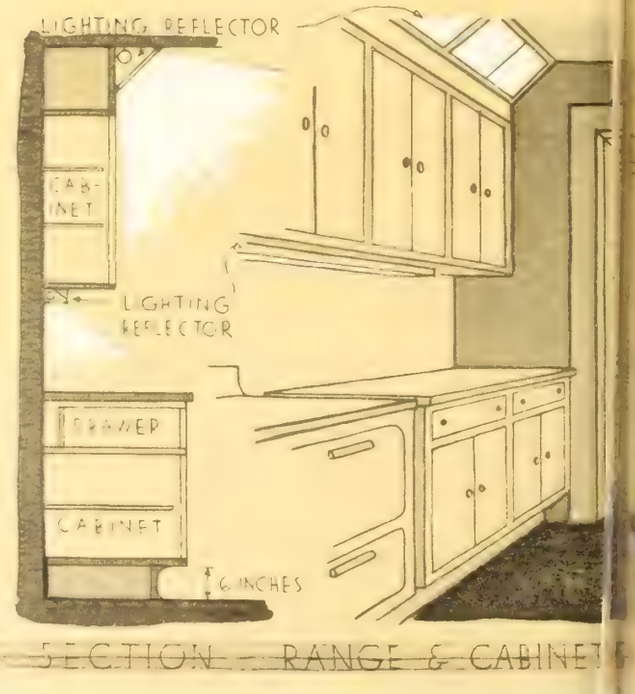


The plan at the left is typical of the kitchen too large for its own good. Wall space in a kitchen is always at a premium, so rather than one large room with unused floor space in the center, divide it into kitchen and pantry, thereby doubling the cupboard space. If the kitchen is out-of-date, money cannot be better invested than in such revisions as those which are shown in the drawings below

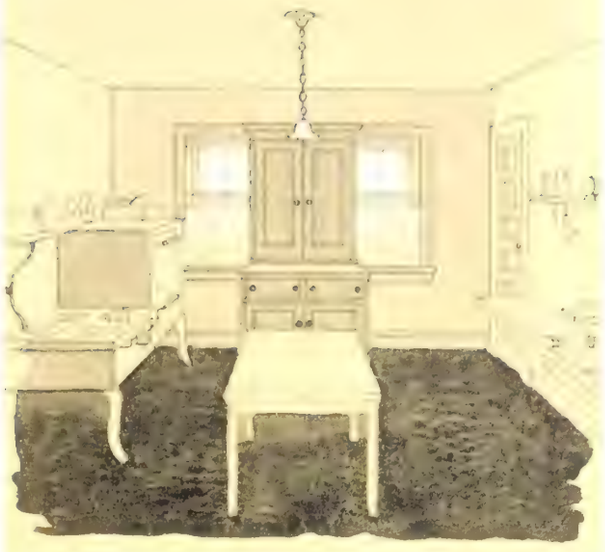
Y changes the plan shown above into the one below by using only 9' in width of the former kitchen, then building a form of vestibule to exclude winter drafts. The inner door of this vestibule can be taken down in winter, thus aiding in proper cross-ventilation. Sink, refrigerator, range and cabinets are arranged against the walls so as not to waste any of the corner space. All necessary equipment, conforms at a convenient counter height of 3'. Monel metal sink, from $60 up. Counter tops of monel metal or stainless steel, 2' wide, come to about $5 per lineal foot



Y exchanges a new range for your old one, and utilizes the space above for cabinets. The base is recessed for toe space, coved and 6" high. Along the two long sides of the room a light reflector covered by ground or opal glass supplies illumination; cost about $3 per lineal foot in lengths of 4' or more. On the under side of the upper tier of cabinets are smaller light reflectors - about $1.90 per lineal foot. Upper (steel) cabinets, 2½' high and 1' deep, per unit: 18" wide, $15; 24" wide, $18.25; 30" wide, $20.85; 36" wide, $23



X

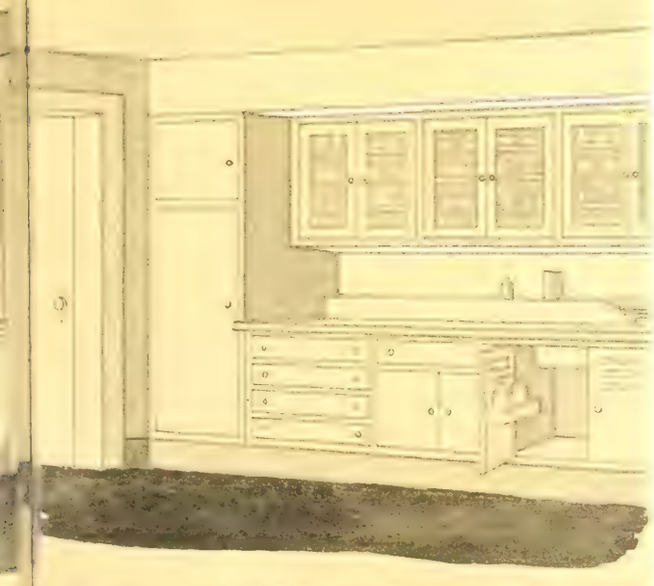


tress-of-ceremonies is
sink having a reflector
(see below) is more con-

b-low. When the base is

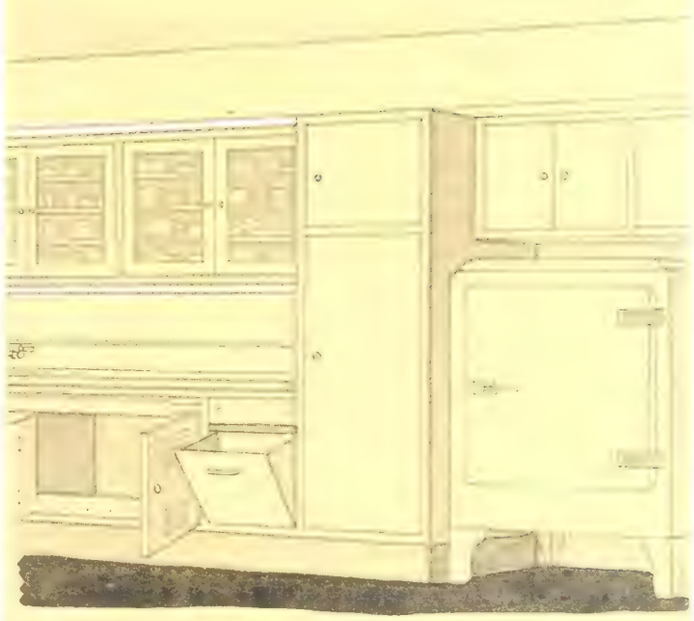
Y

built in the sink, place the remodeled
cabinet over it, and flank it with a linen
closet or full length cabinets. The stan-
dards are 24" wide, counted in 3" base.
Prices for each unit in steel are: 18" wide,
$16.75, 24" wide, $21.75; 30" wide, $24.50,
36" wide, etc. Tall cabinets, 67" high, 24"
and up. The sink may be left open below, but
a pair of doors cost only $11 or more.
back of these there may be shelves for vari-
ous cleansers and other sink needed ties.
When remodeling, be sure to provide plenty of
electric outlets for accessories



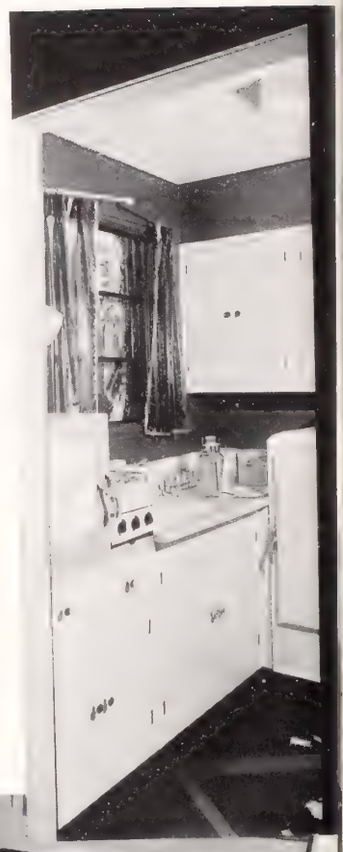
Y

and resting on the baseboard, may consist of
below, or an electric towel dryer as shown be-





DESIGNED BY HOUSE & GARDEN





NEW IDEA IN FLOORS

HOUSE & GARDEN designed the modern kitchen (above and top) in dark blue, gray, black and white. We like its blue linoleum floor with border of pots and pans in black and white, the gleaming white enameled metal cabinets, chromium breakfast group and stainless steel sink. Walls, ivory linoleum marbleized in black. Striped curtains are in blues



GEORGE W. HARTING

BREAKFAST BAR FOR TWO

Three gala new kitchens ingeniously equipped to keep a good cook happy

Although only eight feet square, the modern kitchen shown opposite, designed by Florence Brodeck, is completely equipped with every modern device, including a breakfast bar in red, white and blue. Bright dark blue walls, blue oil silk curtains and red-blue linoleum floor inlaid with a merry John Held design.

Lewis and Conover, Utah, equipped the three kitchens illustrated. The Normandy interior on this page combines atmosphere with the most up-to-date equipment. At right is the gay little breakfast corner with compact eating group and latticed window hung in yellow chintz. Elsie Davison, designer.



A NORMANDY INTERLUDE



ATMOSPHERE AND EFFICIENCY



COPPER AND BRIGHT DISHES

White-tiled work charmingly decorated with brightly colored flowers. The gas stove is in a tile-decorated recess with a copper hood; utensils are copper, earthenware and gay china. Lewis and Conover, Utah, equipped



JOHN FABEL

Plant patterns from the south

The sub-tropics are the home of many odd horticultural forms that seem strange to northern eyes. Perhaps none is more striking than the Heliotropiums, own cousins of our fragrant Heliotrope. The family is a varied one and includes both herbaceous and shrubby plants some of which, as suggested here, offer studies in form and pattern which are unique

How to grow the alpine plants from seed

By F. W. Boissevain



One of the most fascinating things about a rock garden is that it is never finished. There is never a time when you cannot find some little nook into which to tuck another plant and no matter how many hundred varieties you use—and I mean literally hundred—they will always blend. This is probably the main reason that people are becoming interested in growing them from seed, for in this way they can have their desirable profusion of plants for less expense. Many Alpine plants, such as Aubrietias, Campanulas and Erinus, can be raised as easily as any of the common perennials, but all Alpines are not as obliging in their requirements.

One of the principal factors of success in raising Alpines is to be sure that the seeds are fresh. One cannot emphasize this too much, for often people have given up trying to raise them when their only trouble was this. With the Japanese, Chinese and Australian varieties, which come from such a long distance, you need not worry about this for even though you can not get them really fresh they take so long to germinate that they will not be much harmed by the delay. Practically no nursery can guarantee the reliability of the labelling of all of the seeds offered, for with many kinds such as the Aubrietias and the Hypericums, the species is so hybridized that they will not run true to form throughout the entire package.

As a general rule it is best to sow the seed as soon as it is ripe, which in most cases is in the spring. Then the plants will have enough of a start to weather the winter. For the late flowering kinds, you must depend on the climatic conditions. In the northern states where there is plenty of snow the late fall is best—and be sure that it is late enough so that the seeds will not germinate before snow falls. I am a great believer in the snow treatment for all seeds—especially for obstinate ones—and it is a good idea to help Nature along by piling the snow up on them and watering them well before a frost so that the solid ice will protect them from any partial thaw and refrosting. You want them to be the last to appear from under the snow and the harder the frost covering them the better, for this will give them an even temperature and prevent them from appearing prematurely when frost may re-occur.

One cannot give a general rule for sowing time in the other States, but in the middle and southern States if the seeds are ripe in August there is still plenty of time; if later they should be carried over till the following spring. Where you can depend on no frost at all of course you can sow them at any time.

The next thing of vital importance is the soil mixture. A mixture of $\frac{1}{3}$ peat, $\frac{1}{3}$ garden loam and $\frac{1}{3}$ granite or calcareous sand, depending on the particular seed, is best. Mix with this a little powdered sphagnum which will keep the soil light and at the same time act as a sponge, giving the soil water when it needs it and playing the part which rocks play for the plants in their natural habitat. The soil must never be heavy or rich, for remember that their natural mountain soil and rocks are very porous and barren. I should like to print in capitals "never use manure or a chemical fertilizer" in your soil mixture either for seed or plants. Nothing but ultimate failure results; though you might have success at first, the plant gives all its strength the first year and will die out rapidly. Remember that the life of a mountain plant is a struggle for existence, which should be continued under cultivation.

With some seeds, such as Androsaces, Saxifragas of the encrusted and Kabschia section and Sempervivums, a mixture of old mortar or sandstone broken down quite fine, with a small amount of good fibrous loam and a little lime will prove the best.

The following are a few kinds that need a special mixture: Adenostyles: ½ sand and ½ sifted rubble and loam. Dianthus: At least ¾ sand. Primula: The mealy leaved kinds need plenty of lime. The Chinese and Japanese need $\frac{3}{5}$ peat, $\frac{1}{5}$ loam, $\frac{1}{5}$ sand. Ramondia and Soldanella: $\frac{3}{5}$ peat, $\frac{1}{5}$ loam, $\frac{1}{5}$ sand.

If the earth shows a tendency to sour, a little powdered charcoal will relieve the difficulty.

In regard to the coldframes in which you keep your seeds, they need not face south. In fact, a northern exposure is better, for the coldframes are meant only to keep out heavy rains and direct sunlight. The seeds need plenty of air and moisture and it is well to leave them uncovered during a light rain or heavy dew as well as during the middle of the day.

The best way to sow seeds is in pots or pans depending on the amount to be sown of each kind. Flats are more liable to dry out and are more difficult to handle, though in cases where one wishes to grow quantities flats might be simpler. You must never grow different seeds in the same pan or flat, as they do not germinate at the same time.

Whatever container you use, be very sure that it is clean. If you use pots or pans it is well to leave them standing in water for about twelve hours before you fill them so that they will not absorb the moisture from the soil when it is put in.

Despite the general advice to sow seeds in finely sifted soil caution must be used because it is very easy to go wrong on this point. If the soil is too fine it becomes too solid and the air cannot penetrate, thus stunting the growth of the root system. However, if the soil is too rough you will have great trouble when lifting the seedlings, so use your discretion.

The depth of the pots and pans ought to be divided into three equal parts: $\frac{1}{3}$ drainage, $\frac{1}{3}$ peatmoss and $\frac{1}{3}$ soil mixture with a bare covering of soil sifted in proportion to the size of your seeds. Then press this down evenly all over. Only press it down once when you have filled the pan and do not add any after this. Pressing and adding are what hinder the penetration of air. After the pans are filled and ready for sowing one should water them thoroughly and (Continued on page

An expert demonstrates how plants are propagated



PANDANUS

Here begins a photographic record of plant propagation. New shoots which the amateur can cultivate. The pictures were taken at the Brooklyn Botanic Garden under the direction of Montague Free, Horticulturist, and will appear each month. At the left, removing a side shoot from a Pandanus



After the Pandanus shoot has been cut away from the parent plant a sharp knife is used to decrease the leaf area and thereby lessen the chance of wilting. It should be noted that the foliage is all held together and severed by a single clean cut that leaves no ragged edges in its wake



The third step is to insert the trimmed offshoot in a 5" flower pot filled with damp sand. A small wooden dibble is used to open a receiving hole in the sand and also to fill in around the cutting after it is placed. The sand is pressed in firmly all around the base of the cutting



When the cutting has been planted in the sand an ordinary glass tumbler is inverted over it so as to maintain a humid atmosphere around the foliage. This done, the pot is set away in a moderately light but shaded place until new growth starts and the glass can be removed



After a few months the apparently mutilated cutting will have developed into a healthy young plant like this. Prior to this stage, of course, it was carefully removed from the sand in which the new roots started, and then transferred carefully to another pot filled with soil and sand and

G. W. HARTING

RUBBER PLANT

Air layering can be practiced on some kinds of woody plants, including those of the Rubber family. The initial step is to make a fairly deep, V-shaped cut in one of the strong growing shoots. For this, as in all propagating work, it is important that the knife used shall be very sharp



The incision in the shoot is then covered with a double handful of bog or sphagnum moss, tied firmly in place with string. This material must be kept moist during the period in which the roots of the plant are forming and striking out from the wood at the center of the moss ball



Another method of air layering is to cover the notch with two halves of a flower pot held together by encircling wires. In this case the pot is filled with soil instead of the moss, and the whole is kept moist so as to induce the formation of good roots in the vicinity of the cut made in the stem



In this photograph taken after the moss had been removed the layer is well rooted and ready to be severed from the parent plant at a point immediately below the rooted portion. This operation works no harm to the remainder of the old plant, which keeps on growing naturally



And finally, the new Rubber Plant is potted up, ready to lead an independent life henceforth. Ordinarily the whole process, from the cutting of the original notch in the stem to the removal of the rooted layer from the parent plant, occupies an elapsed time of about six weeks

G. W. HARTING



New notes upon the snowdrops

By Louise B. Wilder

WHEN spring fever, that disturbing malady, begins to run in our blood during late winter we are apt to buy a railroad ticket or polish up the car and hasten southward to see the Azaleas bloom, or perhaps it will be the Cherry Blossoms along the Potomac, or the Apple Blossoms in the gracious valley of the Shenandoah. But have we not in our haste missed a potent easement of our unrest right at home—the blossoming of the Snowdrops? Theirs is a fragile but hardy celebration that takes place in the very teeth of winter and seems to me one of the most stirring and heartening demonstrations of the whole year. To see these tender organisms intrepidly forcing their way upward through the frozen earth and unfolding their snowy bells in the face of such elemental terrors as prevail in the northern winter is a sight curious enough to engage our attention and brave enough to stiffen our spines. Poets and ordinary persons alike recognize Lilac time, Rose time, even Iris time, but Snowdrop time goes unheralded and unsung.

I have always thought that the time when Snowdrops bloom should be given some pre-eminence, but the trouble is that seldom does anyone in this country plant enough Snowdrops to produce those sheets of living frost that thousands blossoming together bring about. A thousand Daffodils or Tulips make a grand show, a thousand Snowdrops are a mere handful in the vast emptiness of the winter landscape. But a thousand, or even five hundred, are a step towards later realization, for Snowdrops happily situated increase steadily and sturdily, and if we plant the different species we may quite easily span the bereft period from the time when winter's cold hand fairly clutches us until spring begins her first delicate approaches.

Not, of course, in localities where the snow lies deep the winter through and bitter cold is the rule for months on end will Snowdrops bloom out-of-doors all winter, but where the winter knows relenting moments now and again, when the sun shines warmly and the earth thaws a little under its genial glance, there certainly we may have them during January, February and March. I have occasionally had Snowdrops in December, but not often, and my garden is a cold one with a chill, clay soil as host and the climatic exigencies of New York State as nurse—or the other way round. And I have known Snowdrops to force their way upwards in mid-winter through solid ice and blossom, each surrounded by a tiny melted circle in the ice as if the chill little blossoms emanated a slight warmth before which the frigid element must needs give way.

There is surprisingly little general knowledge about Snowdrops. Even more than was Peter Bell's Primrose nothing more to him than a yellow Primrose, so a Snowdrop to nine persons out of ten is a mere Snowdrop, but what kind of Snowdrop is not known at all. As a matter of fact there are a number of species. The Kew Hand-List recognizes twelve species and a number of varieties, and there are more. The differences between them are perhaps not great; chiefly they consist in size of bell, width of leaf, height and, most important to the gardener, time of blossoming. There is also considerable variety of habitat resulting in diverse needs which must be taken into consideration if those sheets of frosted whiteness are to be attained that so brighten the dawn of the year. Let me here quote Sir William Lawrence, V.M.H., Bart., an authority upon the subject:

"Snowdrops may be roughly divided into two classes, namely, the Snowdrops of Northern and Southeastern Europe, and those that come from Greece, Russia, Turkey, and Asia Minor. The former, of which *Galan*

tinued on page



Two pleasant gardens among New Jersey hills



THE free use of stone is peculiarly fitting in a situation such as that of Jay R. Monroe's garden at South Orange, N. J. So we find it applied in varied and appropriate ways to this formal design—in the low enclosing wall, as a coping for the pool, as stepping stones between the beds and in the lower walls and seats of the tea house which terminates the end of the garden. Ethelbert Furlong, landscape architect

MADONNA LILIES play an important part in Mrs. H. Seaver Jones' garden, also in South Orange, where their pure white trumpets stand out in strong relief against the background greens of Spruces, Pines and deciduous trees. Here is an example of marked simplicity in planting which is made exceedingly effective by its very restraint and the care with which the flowers build up against their background

Factors that justify the price of plants

By Arthur D. Slavin



WHEN we purchase new plants for our gardens we often ponder over the cost but seldom over the reasons for it. A better understanding of this subject would do much toward gaining increased satisfaction and obtaining better material. No one is ever pleased about paying money for something they know nothing about. Intelligent buying requires a knowledge of the commodity offered for sale.

Economically, a purchase of any kind represents an investment on the part of the buyer. An investment which does not offer some form of return is worthless. The return need not be financial to be of value. Satisfaction is the real profit of an investment and may be represented in many ways. To the garden lover it is the immediate or future satisfaction which is to be derived by the increased beauty of the garden or landscape. If for the future only, there is the financial return due to the increased value of the property because of its esthetic surroundings.

The returns obtained from the purchase of the more costly plant materials are definite. This element has always been understood in the minds of experienced gardeners and real estate operators. The former knows that he has always had his best success with high grade stock. The real estate man, although he cannot always give the reason why, will, almost without exception, offer the information that well developed property moves the fastest in his market.



Like the true Oriental rug in the living room, good plant materials for the outdoor quarters cost the most. The investment is sound in both cases. Today, our fruit and vegetable growers as well as the grain producer pay extra money for good tree stock or seed. The return is worth it. So it is with the purchaser of ornamental plant materials.

Like all products which enjoy a great demand, substitutes and cheap methods of production constantly enter the market although they never have and never will take the place of carefully produced stock. In the commercial field of horticulture there is, today, too much competition to carry prices beyond values and, like the automobile, you get your money's worth and no more. A tree or shrub which can be purchased at one-half the regular price invariably lacks some feature of quality which has decreased the value to the consumer in proportion to the price.

With the present day interest in gardening, materials which are commonplace will no longer stand. The landscape must be carefully designed to suit the surroundings and must contain materials which make it individual in aspect. Hence, it becomes necessary to suit the plant to the landscape and not the landscape to the plant. In garden work, we no longer purchase plants because of their name only. They must conform also to certain habits of form, quality and vigor if success is desired. An unlimited area is easily planted with both trees and shrubs the price of which may amount to only a few cents each, but the resulting effect will be without character and of little, if any, beauty.

Many factors combine to make expensive trees and shrubs a valuable investment. Rare forms add exclusiveness to the garden. Well developed materials show character while vigor and healthiness are conditions which make for life-like surroundings.



Plants which show scant growth and appear as if barely existing never add beauty to a planting and often detract from other effective situations. They are like an unhealthy quarter in a town, a breeding place for diseases and insects which may soon spread and eventually destroy the better elements in the garden or landscape plan.

The price of any plant is dependent on two conditions: Distribution and Quality. In evaluating plant material, each of these factors must be determined separately, and the results then brought together to give the required answer. Because of certain features present only in woody plants, this discussion is limited to that type of material.

By distribution we mean the degree of commonness of a plant. If we desire to purchase a Norway Spruce, we find it obtainable from many sources. However, should our choice be an Oriental Spruce, we soon discover that it can be obtained from only a limited number of sources, and that the price is quite different from that of the more common species. As both trees are grown by the same methods, we wonder why the cost is not the same. There is a greater demand for one than the other, and greater demand leads to mass production, which means lower price.

A transition is now taking place in ornamental horticulture. Fifteen years ago [illegible] demand has become greater than ever before in the history of American gardening. Unfortunately there [illegible] why it cannot be satisfied at once. A great quantity of the woody plants which adorned the gardens of plant lovers [illegible] years ago were imported from abroad. Because of certain conditions in those countries, it was often possible to purchase imported material at a much lower price than would be required if it were grown in this country. The result was that ever so many of our best ornamentals were never grown here on a large scale. In 1917, our government found it necessary to pass a quarantine act prohibiting the importation of plant material because of the dangers of increased insect pests and plant diseases. This legislation left us without a source for these valuable plants. Our nurserymen had never been required to grow them, and as they had nothing to work on they could not begin production.

They had to collect their stock wherever they could find it. As many of these trees and shrubs are slow growing, it was some time before actual production began. Because of different economic and climatic conditions, new methods were developed for this work. Many of these are better than those previously used abroad. Much time and effort have been spent by our research institutions in these developments.

We can now obtain most of these coveted garden plants and investigations of our nurseries show that more are soon coming. Often we visit gardens laid out twenty or more years ago and note the beautiful flowering trees and shrubs, only to discover later that we cannot obtain them today. They are imported material. All our purchases now carry an invisible trademark, "Grown in the United States." It is well to remember that a quarter of a century ago most of our Lilacs came from France. Many of our best conifers were grown in England and Holland until the World War. All this material is high in price but will [illegible]

(Continued on page 67)



The Gardener's Calendar for September

[illegible] the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
○ Full, 4th day, morning, W. ☽ Last Quar., 11th day, evening, W. ● New Full, 18th evening, W. ☽ 1st Quar., 26th day, morning, F.		First Week: Protract July out-of-doors late rates [illegible] Week: Cooler and more pleasant still dry Third Week: Dewy mostly overcast heavy showers Fourth Week: Clear and cool followed by easterly storms			1. When breaking Celery with earth be careful not to let any soil reach the heart of the plants. The top should be held together in one hand while the other mound up and pack the earth around the stem. This makes the clean heads and lessens the risk of rotting.	2. Evergreens of all sorts that have been recently transplanted should be kept watered in order to force new root growth that will carry them through the winter. Allow no dry time out before freezing weather. A mulch of dead leaves or peatmoss will conserve soil moisture.
3. Bulbs will now be coming [illegible] coldframes into commission for wintered-over [illegible] vegetables [illegible] year. Be sure to make repairs. Cracked panes should be replaced, broken points and putty applied where needed [illegible]	4. [illegible] just what forms [illegible] plant [illegible] The [illegible] to [illegible] when ripe and keep [illegible] flowers are interest [illegible]	5. [illegible] at Rye [illegible] to sown this fall on [illegible] Crested Dog's [illegible] grazing. When [illegible] they will improve the soil and help materially to [illegible] necessary condition [illegible]	6. Check up on planting and [illegible] are best determined upon now while the mistakes that have been made are obvious object lessons, actually before you. All contemplated changes should be definitely recorded on [illegible] forgotten.	7. The greenhouse [illegible] for the thoroughly overhauled before starting it into active operation for the cold season. Make sure you have plenty of [illegible] for the pots and benches. Now is the time to [illegible] painting, glazing, or repairing of its heating system.	8. Late fall planting of hardy garden Roses is becoming popular as its advantages are better understood. You will do well to prepare the bed now so it will have time to settle before actual planting time. In general, try to get the plants in just before hard freezing weather.	9. Now when growth is over for the season the chances of success in transplanting from the woods are best. Be sure you can supply the right growing conditions before you take up any plants, however. Exposure, soil and drainage should approximate the original site.
10. Tender [illegible] August [illegible] new strawberry bed for next season's crop. [illegible] good quality should [illegible] mid season, and late varieties. Be sure and get both staminate [illegible] to assure proper fertilization.	11. Weeds [illegible] sort should be relentlessly ripped out of the garden and borders before they have attained their growth. Be particularly careful not to let any of them ripen their seeds, as these would lie over the winter and germinate joyfully in the spring.	12. September [illegible] excellent month [illegible] ing old Iris clumps or the setting out of new [illegible] ing, it pays to get [illegible] ed varieties. The catalogs of specialists are a revelation to those who know this [illegible]	13. [illegible] like an affectation [illegible] on real facts. Disease germs and pests lurk in dead stalks and leaves left around, even now. All waste matter which might harbor them should be collected and completely destroyed by burning.	14. New lawns [illegible] ed and well rolled now have an excellent chance of success. The fall rains should soon arrive to bring about germination and get the turf well rooted before the advent of winter. Such planting [illegible] to all [illegible] and that will resist the heat [illegible]	15. Hardy Chrysanthemums and other perennials that flower in the fall will make a better display of bloom if treated with manure water while buds are being developed. If fresh manure is not obtainable, substitute the dried product which is sold by the garden supply [illegible]	16. Soil for winter potting ought to be obtained and stored somewhere under cover. The best kind is light and moderately rich, containing plenty of humus and some sand. Chopped sod and garden loam, allowed to remain [illegible] position several months, are ideal as a basis for the mixture.
17. Planting of Narcissi that have been undisturbed for several years not infrequently become crowded. They will benefit by being dug now, and the bulbs sorted and reset. Dig [illegible] sprinkling of ground bone into the new site in order to get [illegible]	18. Small [illegible] greens a foot or [illegible] cellent for outdoor window boxes during the winter. Indeed, [illegible] protected from full summer sun, they often do well the year around. It is advisable to order them from growers who specialize [illegible]	19. Do [illegible] [illegible] every kind can be best transplanted when the foliage changes color in the fall. This [illegible] vorable condition of dormancy. Trees over five feet high need [illegible] Birches do better if [illegible]	20. When you have a spare hour make a feeding station for the winter birds. A plain platform, roofed to keep [illegible] welcomed by them [illegible] December. The weathercock type, which revolves so as to keep facing the wind, is the best for shelter against snow.	21. The old, hard wood, which has fruited ought to be removed from Raspberries, Blackberries and other canes, as it will not bear again. Cut off at the ground line. Unless this is done regularly every year the plants will become so tangled that harvesting is difficult.	22. A mushroom bed started under the right conditions will bear in a few weeks. Do not try one unless you have a place with a steady temperature of about 60°-64°. Often a corner of a medium-sized cellar can be made suitable by installing some partitions to enclose it.	23. Only a careless gardener will allow his Corn stalks and other vegetable plants to remain standing after they die. They ought to be pulled out, dried and burned, thereby destroying possible insect pests and leaving the ground clear and ready for next spring's digging.
24. Field mice that [illegible] the burrows made by moles destroy thousands of Tulip bulbs annually. They can be [illegible] planting in baskets made of ½" mesh wire. Sometimes they [illegible] fully with a hose attached [illegible] of a motor [illegible]	25. Pruning of deciduous trees [illegible] done most intelligently before the leaves fall. At this time you can best judge the need and extent of the necessary cutting. There is little or no danger from "bleeding" if the pruning is done after the mid- [illegible]	26. [illegible] after tree pruning operations are finished cuts larger than an inch across should be coated with heavy paint to prevent entry of moisture and decay. Special tree paint may be [illegible] or the lead and oil [illegible] work.	27. [illegible] should be made ready for Peony planting in October. The soil ought to be enriched with old manure dug into a depth [illegible] mixed. This advance [illegible] that settling can take place before the plants [illegible]	28. A final [illegible] of the flower garden, now that most of the yield is over, makes for sightliness [illegible] health. All dead stalks, etc., ought to be gathered and burned. Do not break or pull off the stalks, as that might harm the plant crowns; cut them away cleanly.	29. A final and thorough forking over of the compost heap at this time will put it in shape to yield the maximum of rich humus that will prove invaluable for all sorts of spring planting operations. Slaked lime, forked in along with some manure, will help matters.	30. Lawn mowing should be continued while the grass is making growth. It is a mistake to let a lawn lie over winter in an unkempt condition that will be hard to overcome when spring returns. Rolling is not needed by a lawn at this time of year, but regular mowing is.

Not even Old Doc Lemmon can understand Nature

[illegible] sense enough not to cuss the weather, 'cause he [illegible] see'd eighty-odd summers come an' go, an' nobuddy knows better than me thet the rains an' droughts an' frosts ain't got no rhyme nor reason to 'em nohow, 'ceptin' to keep right on regardless o' whut us humans want they should do. But still an' all, I ain't never l'arned not to waste a two-hoss load o' good old American cuss-words on 'em nor, 'tween times, to calc'late on whut makes Nature so all-fired contrary, anyway.

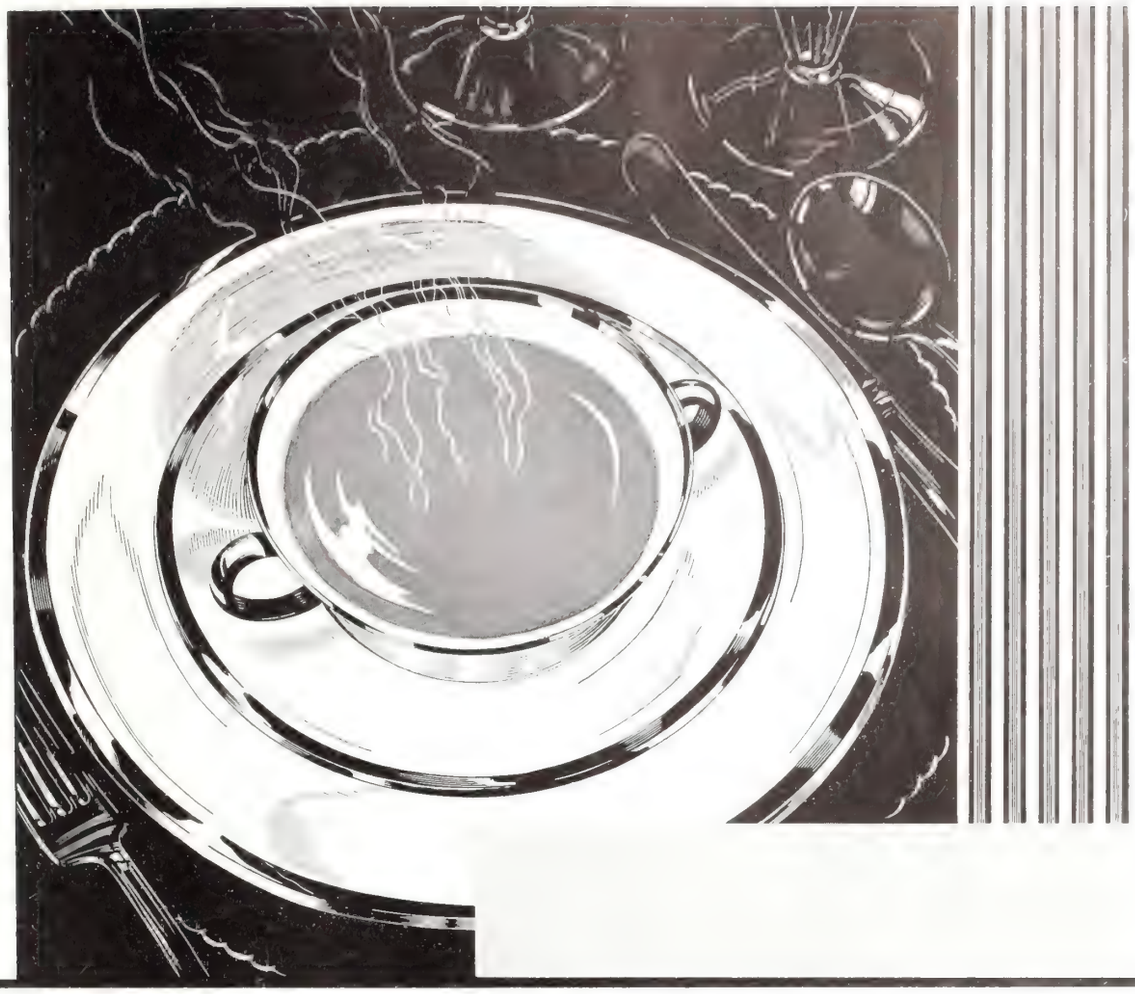
"Anyway ye look at it, Nature can do more wastin' in five minutes than all the House o' Representatives an' the Senate put together could do in a hull session down to Washin'ton. Seems like she throwed away millions an' millions o' perfectly good things an' years o' downright hard work just for the fun o' throwin' 'em away. An' then right off she starts in doin' it all over ag'in.

"It's the same way with the weather. All winter the snows an' rains are busy fillin' the ground with water so's plants can grow, an' when spring comes an' they git a-goin' good, blam!—along comes a late frost an' then a drought thet dries half of 'em up like they'd been baked in an oven. There just ain't no sense to thet sort o' thing, to my way o' thinkin'.

"Take this season, for instance. 'Round these parts there was a-plenty water up to the middle o' May, so thet ev'rythin' got to growin' like sixty. Thet was fine, an' even us old-timers begun to think mebbe it was a-goin' to be a good crop year. Then, by golly, it come off hot an' dry as a chip, an' purty soon things slowed up, stopped an' after whiles just plumb died o' thirst. If Nature hed wanted 'em to die, why did she up an' git 'em started so good? An' if she planned for 'em to live, why in tarnation did she send along thet dratted drought?

"Thet's the way it goes most o' the time, I've noticed—allus somethin' comes along to knock the tar out o' somethin' else just from pure cussedness, seems like. If it ain't the weather it's the bugs, an' if it ain't bugs it's birds or rabbits or fieldmice or woodchucks or the like o' thet. An' if it ain't none o' them, then it's the results o the damage thet some or all of 'em done last year. There ain't no sense to none of it.

"The preachers tell us thet when things go wrong it's punishment for somethin' we've done thet we hedn't ought to, but blamed if I can see whut's wrong in a leetle seed tryin' to grow up into a strong, purty plant. Nor it ain't no use tellin' me thet the Lord hes one set o' rules for them an' another for us—ain't He s'posed to be lookin' after the hull heavens an' earth an' all thet in 'em is? No sir, ye just can't explain it nohow; I s'pose all we can do is keep on cussin' an' hopin' thet next year things may be better.



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Let's hold a Kaffee Klatsch

(CONTINUED FROM PAGE 24)

When ready add the eggs, sugar, butter and flavoring. Work ingredients in very well, tearing dough to develop strength. Allow to rest. Permit dough to rise again and work again; repeat same operation once more. Your dough is now ready to be made up into the various delicacies as illustrated.

[illegible] CAKE

Take 1 pound of dough; work in raisins, finely sliced citron, sliced orange peel and chopped almonds (total 1 ounce) into dough. Butter mould well; fill half full with the mixture, let raise three-quarters full and bake in medium heat.

APPLE CAKE

Roll out thin sheet of basic dough and butter a shallow, straight-sided baking pan. Press up well against side of pan and allow to rest. Take fruit in season, peel, core and cut thin slices. Put fruit on cake in even rows; allow to rest again. Sprinkle currants, some sugar and cinnamon and bake. The cake may be brushed with melted butter before baking and after baking.

CINNAMON

Take piece of dough; roll long strip with rolling pin, brush with butter; sprinkle with currants, sugar, cinnamon, sliced citron and sliced orange peel. Roll up like jelly roll, cut in slices cut side up, allow to rise, bake in medium oven, and ice with sugar and water when cold and baked.

[illegible] (JELLY ROLL)

5 yolks of eggs are stirred thoroughly for about ½ hour with 3 oz. of sugar, some lemon juice or extract of vanilla. The whites of eggs, with 3 oz. of sieved flour and 2 oz. of hot butter are slowly and lightly stirred into this mixture with a wooden spoon. Place into a baking pan a sheet of white buttered paper and spread the mixture evenly in the thickness of about ⅛ inch; bake in moderate oven 15 to 20 minutes. Every 5 minutes turn the baking pan so that the biscuit will be uniformly baked. The moment you take it out of the oven, turn it over on the baking board and remove carefully the paper. Then spread evenly apricot marmalade (or any other) which should be prepared beforehand and roll the biscuit while it is still warm into a secure and tight roll. Then place it into a sheet of clean paper and allow to cool. When cold remove paper, spread evenly warm apricot marmalade, roll in crystal sugar (to which you can add ground walnuts) or trim the jelly roll with a waterglasure. The jelly roll is then cut [illegible] and served with ice [illegible].

[illegible] GUGELHUPF

Fifty skinned almonds are ground and mixed with a liqueur glass of rum. Then in a mixing bowl 4 whole eggs, fine sugar are mixed with the above ingredients. Place on a warm stove until a thick mixture results. Then remove the bowl from stove and add to the mixture, stirring with a wooden spoon, 3 oz. sieved flour and 3 oz. of lukewarm butter. A flat baking dish is well buttered and sprinkled generously with finely cut almonds. Fill the dish three-quarters full with this batter and bake 30 or 35 minutes in very moderate oven. When baked you can, if desired, spread over with apricot marmalade and sprinkle roasted split almonds.

MOKA TARTE

Stir 4 whole eggs with 1¼ lb. sugar for ½ hour. Then with wooden spoon mix into it quickly and loosely ⅜ lb. sieved flour and lastly add 2 oz. of melted butter gradually. Pour this mixture into a previously buttered form and bake in moderate oven 40 minutes. To make this batter even finer, add to it a handful of skinless ground almonds. The cooled cake is then cut into three layers. Then spread the bottom layer ½ in. thick with coffee butter paste—place second layer on top, spread again and put last layer on. The sides and top of cake are evenly spread with this cream. Put on the sides "Hagelsucker." Put the remaining cream into linen bag and make with it thick dots around the cake. This recipe is sufficient for eight people.

THE COFFEE

Strong coffee is a necessity of the Kaffee Klatsch. One favorite German method of preparing it is to use ½ oz. coffee per person (slightly less if a large party). Fill the pot with hot water to warm it thoroughly. Hard water makes better tasting coffee than soft water. Pour off water and fill with *freshly ground* coffee. Put in a cup of freshly boiled water for each person, taking out again a few cupfuls and pouring them right back. Place pot over a slow fire and allow to bubble. Take off fire and allow to settle and clear. Pour into the serving pot which has been thoroughly warmed beforehand. Serve with either hot or cold milk or cream.

For those who object to the skin which forms on hot milk, the following is advised: Set a pan of fresh cold milk on a rapid fire and stir continually until it boils. Take the yolk of a fresh egg and add a few drops of cold water. Gradually stir the hot milk into the egg yolk until no skin forms. This milk adds greatly to the flavor of the coffee.

To make strong percolator coffee take a spoonful of ground coffee to a cup of water and cook for twenty minutes.

What the Germans call *kaffee verkert* (inverted coffee) is made by pouring coffee and hot milk into the cup simultaneously—coffee pot in one hand and milk pitcher in the other. The cup then contains equal parts coffee and milk, thoroughly blended and of very delicate flavor.

The foregoing recipes for *sand torte, kaffee kuchen,* form cake and fruit cake are given by courtesy of Slama's. The other recipes are from Oscar of the Waldorf.

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Decoration goes back on the gold standard

(CONTINUED FROM PAGE 19)

terials, texture comes before everything else. Chenille is back with a bang and there are any number of rough, nubbly cottons and shaggy things that give a nice casual look. Even velvets show texture. There is a new etched effect—a raised design of little broken squares—that is immensely interesting; also a velvet with an air brush design shading from yellow to rich brown. Another glass curtain material, important enough to be used for overhangings, is a mixture of rayon and chenille—horizontal chenille stripes in natural color broken by horizontal bands of rayon in a pale gold shade.

Floors: One bright young decorating firm is giving a lot of thought to floors these days. They are painting them such interesting colors as deep bright blue, dark emerald, yellow or gray. In a country house they further embellished the floors with painted designs—stripes, Empire motifs and modern stylized floral patterns in contrasting colors on plain grounds. Inlaid carpets offer another medium for individual design underfoot and one of the best features of the Florida House at the Century of Progress was the floor treatments of inlaid carpets in a variety of simple modern designs. Hand-woven rugs with patterns in relief are very much in the picture on account of the presence of texture. Effective also are horizontally striped hand-woven rugs, also hand-made. Both these types can be ordered in any color.

Furniture: This year your modern furniture will be strictly contemporary, or else in that style which is coming more and more to be designated as "classic modern." In the former case, the furniture is simple, functional—miles removed from the distortions that a few years ago masqueraded as "modernistic" and turned people of quiet taste away from the first offerings of the new style.

The "classic modern" style is the outcome of the deep-rooted love of classic symmetry and dignity that asserts itself in every century. This style, as it is crystallizing among the better manufacturers, takes its inspiration from the Regency, Empire, Directoire, Biedermeier—those styles of France and Germany which in the 19th century were most influenced by the Greek idea. In the new "classic modern" furniture, traditional lines and motifs are found, given a fresh aspect by simplification here, modification there. Light woods are frequently employed, as are painted and enameled finishes.

For those whose tastes are more conservative, the market abounds in good reproductions of period furniture. Nothing, apparently, can dim or wither the American's innate love of the Colonial style. In the many excellent reproductions of Early American furniture that abound, there is emphasis upon pieces with authentic pedigrees, upon wood pegs, soft, hand-rubbed finish, and rounded edges. The "country" type of furniture is also seen in new groups of oak, with the feeling of English country styles, and in various interpretations of Continental painted peasant pieces. For more formal rooms, good reproductions of English Georgian, Federal American and 18th century French styles are plentifully available. These are often given fresh interest with modern upholstery fabrics.

Violas that will save the garden day

(CONTINUED FROM PAGE 45)

with heliotrope shadings; and White Jersey Gem, the albino sister of the Jersey Gem,—aristocrats all. Portland Gem, lavender blue, yellow eye; Seattle Gem, pale yellow (shade for the latter) are two new Northwesterners that seem to derive from the Jersey groups.

V. aetolica, a kin of *tricolor* but soundly perennial, has narrow sepals, lavender flowers, and blooms all summer.

V. alpina is alphabetically the first of the High and Mighty Ladies of the Screes, but the least difficult. Its residence is the Styrian Alps and the Carpathians. A tiny tuffet, it is, with heart-shaped green shiny leaves and big flowers of deep glowing purple. It will abide with you in light soil seasoned with leafmold and limestone chips, in half shade and provided with moisture at the roots.

V. altaica, one of the ancestresses of the Pansy, is close to *V. calcarata* but shorter in leaves. Opulent Pansies of yellow, mauve, or purple adorn it. From Asia Minor and Altai. I had this delightful creature once from seed, but it passed away from old age—at least that is the belief I cling to—having lived with me for five years.

The biennial *V. bosniaca* from the Balkans is vividly rose, and by seeding discreetly it persists in the garden. *V. Alannah* is a daughter and *V. hybrida,* "Crimson King," a son of this species.

Truly the Highest and Mightiest Lady of the Screes is *V. cenisia.* The dizziest heights alone satisfy her, as her name proclaims. Purple of countenance, golden eyed, with a delicate etching of a black mustache. In cultivation it should have a granitic moraine. For three years I kept it, flowering well; then came sudden collapse. A crown jewel, nevertheless. *V. Bertoloni* is a kin and *V. nevadensis* a cousin, from Spain.

Allied to *V. cenisia* is *V. dubyana* (*V. heterophylla*), with thinner and longer flowers, blooming for a long season. It doesn't thread afield like *V. cenisia.* This species is somewhat easier, in limy moraine, but is short-lived and must be raised from seed, as the tap root forbids division.

V. comollia, a rare plant of the Orobian Alps, glows rose with an enamelled reverse of pale yellow on its large scented flowers.

V. florairiensis, fathered by Henri Correvon, is a hybrid between *V. rothomagensis* and *V. cornuta.* Lilac and purple flowers, dark leaves. An everblooming type that is easy. Don't miss it.

We must leap to the highest screes

(*Continued on page 62*)


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Violas that will save the garden day

(CONTINUED FROM PAGE 60)

of Crete to see the velvet gray clumps of *V. hugans* over which soar the very big Pansies of violet and yellow. Special cosseting is needed for this when trapped.

V. huetiana, a British hot, is a highly scented yellow and a form here of luminous gold. It vies with *V. Rosa Mundi* in flowering value.

V. grandiflora six inches of purple from Greece is not as choice as *V. gracilis*. I will for some shade.

V. nigra (Dowden Black) is of unknown origin, the tiniest and darkest of Pansies. The color is the lustrous black of hand-woven velvet, enhanced by a glowing orange eye.

Both Correvon and Farrer are lyrical in praise of *V. nummulariaefolia*, from the Maritime Alps and Corsica. "Clear and brilliant blue, as desirable as *Lotus Berthelotii*, *nonsuch*," says Correvon. What more can be said? Yet my attempts to raise Her Majesty are one of the major tragedies of my gardening life. I still hope that in the next ten years or so I may have a bloom or two—if the seed holds out. Try your luck and skill. Seed is obtainable. Moraine treatment. Being a lime hater, watch the water.

V. olympica, with fair sized purple flowers, comes from the pine regions of the Bithynian Olympus, so lime is *verboten*. A fine sort, this, but lacking in the fairy quality of *V. gracilis*.

V. poetica is another Greek—from Parnassus. Stems of an inch or two support the lovely blue purple flowers. Very choice and difficult. Moraine.

V. tricolor, Heartsease or Johnny jump-up, is the impish annual. The strain of *V. tricolor* flows in many of the hybrid Violas.

V. valderia dwells in the Maritime Alps. The flowers are like those of *V. cenisia*, with the same jaunty mustache. It's a moraine plant and hates lime.

V. vivariensis, when kept alive, is an enchanting starry faced Pansy of clear blue with the lower petals rayed with gold. A native of Drôme and Ardèche, France. Stony soil.

THE SOIL

Where no specific cultural directions are given the orthodox rock garden soil suffices for the Violas: one-third loam of rotted sods, one-third washed sharp sand, and one-third leaf-mold. Shade from the afternoon sun should be provided. Cover in winter with Hemlock boughs when the ground has thoroughly frozen. Top dress before frost and in early spring. Seed of the Pansy Violas germinates readily.

The Violet section of the Viola family is a vast horde. Among the Violets some are utterly worthless, some unattainable—the high alpines aloof in the Western ranges; woodlanders from all the forests of the Northern Hemisphere; bog species, plants from the Western prairies, the lovely but exacting Pacific Coast mountaineers. And the one outstanding glory of glories, our very own *V. pedata*, a flower of the gods.

The word Violet evokes the scent of spring though, to be brutally candid, many Violets are scentless. Not so *V. odorata* with its incomparable perfume. A cool, semi-shady position, rich manured soil, and frequent divisions are its prescribed diet. It is not hardy, alas, above the latitude of New York, nor are the florists' Violets. *V. calitornica* is but a form of *V. odorata*, according to high authority.

Recently a hardy Violet made her début—*V. odorata* Rosina (T. Weston, godfather), a charming thing of rather opaque rose and pink, entrancingly fragrant. It is happiest in light shade. I had this in 1929 as *V. rosea* and was told that it came from Peru.

A shout of warning against *V. papillionacea*, a pestiferous light purple beauty, a virulent seeder. A shade less pervasive is the Confederate Violet *V. pricanea*, botanically, and not *V. papillionacea confederata* as listed. Other pirates bold and handsome are: *V. lanceolata*, narrow leaved, white flowered, slightly fragrant; *V. palmata*, vinous purple violets and long stemmed palmate leaves; and *V. sagittata*, light violet flowers. This last blooms with the rock Dianthuses and the combination is fetching. All these need a cold watchful eye and lightning speed in weeding. Any soil, sun or shade.

FOR THE EAST

The choicer Eastern Americans are: *V. blanda*, white; *V. canadensis*, a foot high, flowers spring from the long leaves, light or deep purple outside and white inside, with a yellow tinted throat; both these are sweet scented woodlanders. *V. cucullata*, deep violet from bogs; *V. nephrophylla*, found from East to West, large pale violet flowers; *V. palustris*, with scalloped leaves and lilac flowers, seeks the cool bogs from Labrador to Alaska. *V. rotundifolia*, very tiny, small leaved at flowering season; charming, pale golden yellow veined with purple; found in the Adirondacks, New England and North Carolina Mountains; it has a Western kin in the rare *V. orbiculata*. *V. selkirkii* ranges from the East into the Northwest; beardless, deeply spurred pale violet flowers over lobed leaves. *V. septentrionalis* has large violet purple blooms. *V. striata*, cream colored flowers delicately striped with purple. Shade and cool moist leafmold soil for the woodlanders; peat for the bog species.

V. lobata has yellow petals striped with purple, brown outside. Leaves like an Oak's. *V. ocellata*, a bicolor, purple and yellow. Both California and Oregon woodlanders. *V. nuttallii* from Dakota and *V. rydbergii* from Colorado, both yellow, must not be omitted.

Other good sorts are *V. canina*, var *adunca*, blue; *V. glabella*, bright yellow; *V. sarmentosa*, light yellow—both Northwesterners. *V. pedunculata*, said to be the finest California Violet, is orange with reddish brown reverse. Coming from dry hills, it undoubtedly needs protection north of New York.

From the Pacific Coast come: *V. beckwithii*, a sub-alpine, bicolor (deep purple and tender lilac); *V. chrysantha*, finely cut leaves, blossoms yellow within, maroon outside; *V. cuneata*, another bicolor; *V. hallii*, dark purple and yellow. Also *V. purpurea*, with petals yellow inside and

(*Continued on page 68*)

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WAMSUTTA MILLS

WAMSUTTA

NEW BEDFORD

The finest garden Tulips

(CONTINUED FROM PAGE 31)

[illegible] many good novelties. Barbara Pratt is one of the newer varieties that has found instant favor with the public. Its shape is unique, as the petals fold back slightly, giving almost the effect of what we call a Lily-flowering Tulip. Leda is a vivid rose shade that seems to do well wherever planted. Mrs. Elizabeth S. Prentiss is one of the newer varieties and will find its way to popularity. Rosa Bella is now quite well known and is so substantial that it will weather any storm. We have used this Tulip in large quantities for cut flowers in England where the flower buyers are very partial to it. Solon is one of our latest seedlings. It is a unique Rose Neyron red with lighter edges.

In the scarlet and orange scarlet shades there are some attractive novelties. In my opinion one of the best is Buff Beauty which, though small, has a tremendous appeal. Its effect is a bright strawberry red which is an unusual color in Tulips. Cocarde is a Geranium-red and reminds one of the Geranium Paul Grampel. Mayflower, one of the largest Tulips grown, is a fiery carmine and is very effective against a dark green background. In the "art shades" we have the well-known Ambrosia and Dido which are deservedly the favorites of most American gardeners. Then there is the new Jersey Beauty of most delicate coloring, getting softer when the flower ages, and Los Angeles, a most unusual Tulip, soft cream with a scarlet orange flush.

There are likewise some very fine new yellows, of which I prefer the three novelties, Joan of Arc, a rather short but very large bright yellow, Mr. Wentholt, one of the finest Tulips ever raised, and Mongolia. It is difficult to describe this Tulip adequately, but it should certainly be in every garden. Among the light yellows I found three especially beautiful Tulips. Mrs. F. E. Dixon, though still very rare, is one of the best. Its petals have most unusual substance of an almost waxlike texture, and the pale sulphur-yellow color gives it a particular charm. Arethusa and Capri are both excellent yellows which are not yet sufficiently known.

NEW COTTAGES

There are two excellent new Cottage Tulips with red and yellow petals. Argo has perfectly formed globular flowers which, when opening, are almost pure yellow. When the flower ages, tiny specks of red appear, and gradually cover the petals more and more until the flower assumes a vivid orange color. Jeanne Desor has a most striking color. The petals are deep orange yellow with a broad border of scarlet toward the edges. To add piquancy to your collection, I would suggest the green Tulip Viridiflora Praecox. This is the improved form of the old Viridiflora or Green Knight. Its coloring is most unusual; the petals are a soft apple green, and the slight striping of light and dark green which they show is most attractive.

In my trials I have not found any English Breeder Tulips comparable to the Dutch representatives of this class. Annie McGregor, the only variety still sold, does not much appeal to me. T Dutch Breeders, on the other ha seem to come in almost unlimi quantities and are all of good qual

In the red shades I found Hel and Indian Chief to be good. K Bear is a newcomer and will s make its way. It is an extremely Tulip of a deep mahogany-red c shot with purple. In the violet sha I found the best Velvet King, Bac and the excellent novelty Barca which in most trials was one of largest Tulips shown.

Of the brown and bronze sha Cherbourg, one of the very old va ties, still seems to be a universal vorite, with Garibaldi a close seco But here we also have some very cellent novelties which fully dese your attention. Amun Rah, John R ing, Hirschbrun and Huchtenburg all Tulips of unusual size. Amun R is lemon yellow, with a darker e the petals slightly flushed with mine.

IN OLD GOLD

John Riding is a darker edition the same Tulip. Its color is old-g overlaid with a dull wine-red. Hirs brun is a dull carmine-violet, mer into mahogany, and Huchtenburg curious mixture of colors, bluish and chestnut red, margined brow gold, and strange as this may see very beautiful and stately Tulip. entirely different note is struck Joy McArden and by Sunbeam, one a Tulip of light orange with interior bright red-orange, the o a true burnt-sienna.

I shall mention last that beau novelty, Tantalus. Its petals are light cadmium-yellow overlaid slight violet. The flower is cup-sh and borne on an extremely tall s

These sixteen Breeder Tulips a truly representative group and s the best that has thus far been duced.

In the Darwins, the next class selection turns more to the b known varieties. And of the tw varieties which I finally selected are twelve which are already known in the United States. These Clara Butt, which I would no without in the smallest or largest lection; Farncombe Sanders, w does so well under adverse conditi Feu Brillant, the best bright Frans Hals, the tallest and large the violet-blues; Eclipse, the fine the very dark reds; City of Haa the beautiful red Tulip of pe form; Afterglow, with its colorin unusual in a Darwin. Then the Cherry Blossom, the light spo Pride of Haarlem, rapidly being ac ed by the connoisseurs; Venus, a the best silvery pink I have obse Prince of Wales, with its unique oring; King George V which, now the price has come down, should every garden; and Herodiade, a priate wherever a shorter pink is needed. This last Tulip can be g very successfully in large pots an then be used for decoration on a race or in a sunroom.

Of the newer varieties I first to mention the beautiful lavender

(*Continued on page 65*)



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Design No. 16087 (left), in soft peacock green, accented by bands of gleaming white metal. Other pieces as described in the text.



Design No. 16088 (left), in French grey. Hand-grained front and back panels . . . white metal trim. Other pieces as described in the text.

SIMMONS

BEDS FURNITURE SPRINGS MATTRESSES

The finest garden Tulips

[illegible] Tulip which when ripening turns a [illegible] red. Although H. I. Pratt does not really belong his class, I shall mention it here. [illegible] while the edges of the petals are [illegible] It stands [illegible] hen there is the beautiful Queen Hearts, a lighter colored Farncombe lers sport which will grow as well [illegible] as a mid wood. I [illegible] the beautiful Tulip, Glory. The coloring of this last ty is magnificent and the shape habit are without flaw. For those have not seen it, I can certainly mend a trial.

[illegible] to the Broken Tulips [illegible] of the members of John Innes Horticultural Institu- under the leadership of Sir Daniel and the exhaustive studies and s of Dr. Frank McWhorter and iates of the Corvallis (Ore.) ultural College, have recently onstrated that this breaking is due [illegible] and consequently should be classed as [illegible]. As early as 1913 Dr. David Griffith of the U. S. Department of Agriculture had already voiced his belief that the breaking might be due to some agent similar to that which caused the Potato mosaic. But in 1914 Sir Daniel Hall still wrote: "The cause of breaking remains unknown; change of soil, a hot and dry situation accelerates it, but we are acquainted with no method of preventing it. It is a property of all garden Tulips containing the anthocyanin pigment; i. e., of all except the white and yellow selfs."

[illegible]

Fifteen years later in a lecture before the Royal Institute of Great Britain Sir Daniel said: "Breaking remained unexplained until recently, when certain analogies led to the suggestion that it might be due to a virus, one of the microscopic filter-passing agents, such as cause mosaic in Potatoes. Many experiments are under way to fix the transmission upon a particular aphis. When this is done it will be easy to find a method of keeping the Tulip beds free of that carrier and we will be able to plant with impunity our charming Broken Tulips where they [illegible] most effective."

During the spring of 1929 I described and classified more than one hundred different Broken Tulips. I had these planted in little groups in my own garden and a more beautiful sight [illegible] over some old books I recently found [illegible] Although [illegible] of Amsterdam [illegible] and a large collection of Broken Tulips and [illegible] of the gardens of the [illegible] and my garden [illegible] looked like a royal palace.

In these days the Broken Tulips colors were of value only in so far as they [illegible] Broken Tulips.

From the above it is evident that breaking is a disease. For that reason I should not recommend planting Broken Tulips with others, unless it is assumed that the planting will be taken up and destroyed at the end of the season. If this is not done, all the Tulips in the garden would be broken in a very short time. Because of the colder and wetter springs in Holland the spreading of the disease is [illegible] apparent. In this country, however, it assumes alarming proportions.

[illegible]

Some Broken Tulips show only the striped flowers without any loss in vigor in the plant. American Flag is such a one and it is one of the most striking Tulips you could see. In others the disease is much more serious and in addition to striping the flower, weakens the plant. In my opinion some of the best striped Tulips are Zommer-[illegible] The Lizard, and Twilight. All these [illegible]

[illegible] Clara Butt sport, is now well known [illegible] Tulip which will soon become as popular as [illegible]. [illegible] been prohibitive for the amateur.

[illegible] words: "Better dead." This statement, quite true as far as English gardens are concerned, does not hold in the United States. [illegible] Doubtless [illegible] and yet change their [illegible] or the rain will spoil them. Here in a warm and dry spring I have often seen them flower in perfection and most observers of my collections have been very pleased with them. I consider the three best to be Mount Tacoma, a very large pure white, Mirabeau, a lilac rose, and Blue Flag. The latter two are quite scarce but well worth trying out.

The species Tulips would take up the space of this article for themselves. I shall mention only three which should be planted much more freely in this country: Clusiana, the Lady's Tulip; Kaufmanniana and Greigi.



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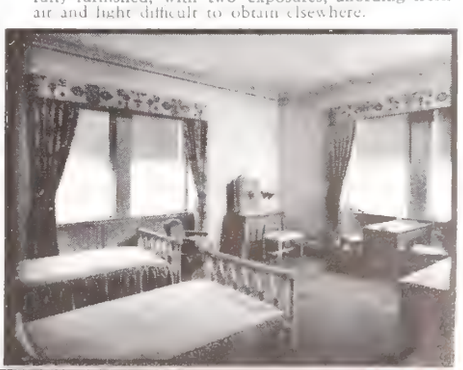
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New notes upon the Snowdrops

(CONTINUED FROM PAGE 58)

nivalis, the common Snowdrop, is the type, will grow on a slope or on the level. They prefer a shady position, cool and moist without being damp, and whilst at rest do not seem to mind being grown over as long as the herbage dies down completely in winter. Of the other group, *G. elwesii* and the Crimean Snowdrop, *G. plicatus*, seem to prefer a stony slope, well drained and dry in summer. In planting in such a position care must be taken that the stones do not interfere with the young shoots. In this group also come the Snowdrops which bloom before Christmas, such as *olgae*, *byzantinus* and *cilicicus*. These require all the sun they can get."

For many years I made the mistake of treating all Snowdrops alike to a shaded position and so came to the conclusion that *elwesii*, *plicatus* and some of the others were short-lived and unreliable. This is not at all the case, but it may be said with some certainty that they do not require in our climate the same amount of sunshine that they do in the moister atmosphere of the British Isles. Sun for part of the day is sufficient.

EARLY NOTES

Now before we come to discuss specific kinds, a few remarks of a general character may be in order. In the first place it is important to secure the bulbs of Snowdrops as early as possible, preferably in August, and to get them into the ground immediately. A nourishing but not rich soil is the best for the general run of them; in heavy, over-fed soils they are habitually short-lived. A mixture of leafmold and light loam with a little sand seems ideal for them. In this the bulbs should be planted from three to four inches deep from the top of the bulb, and about two inches apart for the small kinds and from three to four for the giants of the race. When planted they should be left alone. Their increase is principally from offsets and, though they may be moved with safety at almost any season, our aim is to have them form fine thrifty clumps which they can do only when left in peace and not harried by continual lifting. Most kinds seed freely when happily situated, but the seed commonly takes from a year onwards to germinate. Nevertheless our store of Snowdrops is appreciably increased in time by this means. The seed may be rubbed into the ground about the parent clumps or sown in pans sunk in a cool place.

It is well known that Snowdrops are happiest when growing among the roots of other plants and we may take advantage of this fact to bring about many a pleasant early picture in the garden. The neighborhood of such early-comers as the Asiatic Witch Hazel, [illegible] Pussy Willow, red-stemmed Dogwoods, *Cornus mas*, *Daphne mezereon* and *Daphne blaygayana* is becoming and congenial to them. They may also be grown among Christmas Roses, Lenten Roses, Hepaticas, Ferns, Winter Aconites and such small bulbous things as the early Crocuses Leucojums and Scillas.

I cannot pretend to a knowledge of all the Snowdrops, but as the saying goes, I am on my way. Particularly are some of earliest kinds still unknown to me. Mr. Bowles says, "Now that it is easy to have Snowdrops in our gardens from October to April it is worth our while to seek and grow those that will carry on the succession throughout that period. The Greek forms of *Galanthus nivalis*, *G. olgae* and *G. racheliae*, open the Snowdrop season, and by the time that the green markings of these then leafless forms are fading out *G. cilicicus*, with its sea-blue leaves well developed, should be showing buds."

None of these species grows in my garden, but then comes *byzantinus*, which in milder climates than mine will surely blossom in December. It is the first to bloom with me, never failing to appear in January. This grand Snowdrop is supposed to be a natural hybrid between *elwesii* and *plicatus* and comes from about Constantinople. It has the conspicuous plicate foliage of the latter, the large globular flowers carried on tall stems and richly marked with green on the inner tube. Some think it the finest of all Snowdrops. A friend in Ohio writes me that it always blooms in his garden before Christmas, growing in light woodland. Snowdrops do not as a rule force well but if one is going to attempt this operation *byzantinus* is the species to use.

JANUARY TO APRIL

When the blossoms of *byzantinus* are at their best appears *elwesii*, bold and assured in the face of winter storm and stress. In sheltered situations it seldom fails to bloom before January has run its course. It comes from Asia Minor from an altitude of from three to four thousand feet and is one of the kinds too often given a shaded, dampish situation when what it ardently desires is a stony slope, sun and drought in summer. It is a splendid species; the blossoms large, oblong-roundish in shape, the leaves stout and channelled and somewhat glaucous. In propitious seasons I have known blossoms on my patch from early in January until the beginning of April.

There are several forms of *G. elwesii*, but the only one I see listed this year is *whittallii*, said to be the giant of this branch of the family. It is on my autumn list, for claims are made that it is taller and altogether more robust than *elwesii*.

Another early-blooming species, which, however, seems to have some late-blooming forms, is *G. plicatus*, known as the Great Crimean Snowdrop. It has a largish bulb, neatly brown-coated, which sends up two glaucous leaves sometimes to a height of a foot or more and noticeably broad, their edges curiously folded back, by which peculiarity this species may be distinguished from others of the clan. *G. plicatus* is found in southern Russia near the shores of the Baltic and is quite hardy; indeed it is one of the easiest and most reliable kinds to grow, increasing satisfactorily on any loamy slope with shade for part

(Continued on page 69)

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Factors that justify the price of plants

(Continued from page 30)

[illegible] to be so because of the [illegible] of distribution [illegible] grower also carries only [illegible] type of material is called a [illegible] plant. His work is another phase [illegible] horticulture. It is [illegible] a plant to have [illegible] people. Here are [illegible] and varieties of the [illegible] than that number of [illegible]. The specialist may not [illegible] a certain group but [illegible] has a good selection [illegible] from a limited trade be[illegible]se everyone is not interested in his [illegible]terial. His individual sales are small [illegible] the plant not offer a complete [illegible]ction for the whole garden and, [illegible]

[illegible]

[illegible] products which are the [illegible]ducts of plant breeders always cost [illegible]re when first placed on the market. [illegible]owers of this type of material have [illegible] competition for the first year or [illegible] because they are the only ones [illegible] have the stock. As the distribu[illegible]n of the plant increases, other [illegible]wers obtain stock and the originator [illegible]s his non-competitive market. The [illegible]ce then drops to normal. The recent [illegible]nt in [illegible]ending plants especially [illegible]ct this type of mater'al. It is diffi[illegible]t to state what the outcome will be, [illegible] it is doubtful if it will result in a [illegible]er price. Of course, it is now pos[illegible]le to let everyone grow the material [illegible] a royalty basis. The breeder is thus [illegible]d [illegible]s return. The fact that this means a greater number of [illegible]nts may be placed on the market first few years may tend to reduce introductory price.

The quality of a plant is determined the physical condition of the in[illegible]idual specimen. This condition is [illegible]ndent upon all factors which enter [illegible]o the procedure of growing. As it [illegible] seldom that a plant of highest qual[illegible] can be produced commercially with[illegible]-ming no the cost factor, we may price is contingent upon quality.

[illegible]ropagation is the first step in the [illegible]elopment of a plant. The method [illegible]d is an important factor in the [illegible]lity of the specimen. Where only [illegible] method is possible there can be no [illegible]ice. The ornamental forms of the [illegible]k come under this classification. [illegible]afting is the only means by which [illegible]y may be propagated. If a strong [illegible] is used and the work carefully [illegible]e, this method is satisfactory.

[illegible]ropagation by seed is to be most [illegible]mod provided it does not require [illegible] long a time to produce a salable [illegible]nt. Layering, cuttings and division [illegible] methods equally as satisfactory as [illegible]seed propagation because the plants [illegible]l be self rooted. Budding and graft[illegible], although necessary in many cases, [illegible]not be generally recommended as [illegible]al because resulting specimens are [illegible] on their own roots. This condition [illegible]y cause weakness if the stock is not [illegible]ong. Suckers sprouting from the [illegible]k are a constant nuisance.

[illegible]f two specimens of Viburnum are [illegible]rchased, one of which was grown [illegible]m seed and the other from layers, [illegible] quality, as regards propagation, is [illegible] same because both plants are on their own roots. Now assume that there were three Lilacs purchased. One of these was grafted on Lilac stock, another on Privet, and the third was grown from cuttings. The first specimen is the least valuable of all. Suckers from its roots will have the same appearance as the plant and it will be almost impossible to differentiate between them. Unless constant care is taken, this spontaneous growth may assume the same proportion as the plant. The specimen budded on Privet differs from the first only in that the suckers may be recognized. The plant grown from cuttings is on its own roots, which automatically removes the trouble of wild suckers.

Garden Roses are invariably propagated by budding, although it is possible to obtain some plants from cuttings. In this case budding is the most satisfactory method because the work can be accomplished in such a way that there is practically no suckering and the plant is made more healthy and vigorous by using a strong stock.

From what has been said, it is not difficult to understand why different methods of propagation affect the quality of the plant. With many of our ornamental materials, we find that any one of several procedures may be used and it is quite natural to expect that the one chosen will produce the best plant. Unfortunately, this is not always true. We often find that if a plant can be obtained by a cheaper method or by one that will save time, quality is sacrificed for the saving. Very often the same method is more difficult to accomplish on some plants than on others. Facilities required for work on certain plants are often far more expensive than with others. An example of this condition is readily found in the conifers which, with the exception of the species, must be grafted or grown from cuttings in the propagating house. All these factors have a distinct bearing on price.

[illegible] FOR QUALITY

After propagation comes the development of the plant in the nursery. Careless planting must not be allowed if quality is desired. Cultivation must begin immediately after planting. This is necessary for two reasons: First, to pulverize the top soil so as to create a dry mulch which will act as an insulating layer to preserve the moisture in the soil about the roots; secondly, to keep the ground free of weeds which, if permitted to grow, would not only rob the soil of its fertility, but also crowd out the stock.

Transplanting is required to develop the root system of many plants. Two, or at the most three, transplantings, properly carried out, should suffice to develop a good root system for any plant. The importance of this operation cannot be over-estimated.

Trees and shrubs require considerable individual attention in the nursery. Care must be taken that they are trained, by proper disbudding, to a single leader. They must be pruned for shape and symmetrical branching. Material which may tend to become crooked must be tied up until it has sufficient strength to support itself.

(Continued on page 69)

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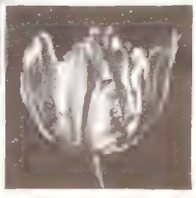
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How to grow the alpine plants from seed

(CONTINUED FROM PAGE 51)

leave them standing for several hours to let them settle and drain.

Some of the seeds are very tiny, such as Achilleas, Androsaces, Drabas, Gentians and Ramondias, and it is better to mix these with very fine sand to insure an even distribution. These will not need any other covering. Always sow the seeds very thinly and use just enough soil to cover them. Never sow Alpine seeds in drills as they are likely to be sown too thickly and covered too deeply if they are done in this way.

After the seeds are sown, the next important step is watering them. Seeds will never germinate if allowed to dry, and yet the general idea of watering them every day is wrong too, for "just watering the top" merely sours and hardens the soil and starts Lichen growth. The seasoned grower will be able to detect this and nip it in the bud, but the greater part of the trouble can be prevented by watering the pans by submersion, or even better by having a perforated water pipe run on top or directly below the soil between the rows of seed pans. One of the essentials for success with Alpines is keeping their roots cool and moist and watering them in this way comes closer to Nature than any other method. The other reason for the growth of Lichen is the length of time that the soil is undisturbed but exposed. This can be avoided by sprinkling a little charcoal over the surface.

It is a great mistake to think seeds are lost if they do not come up at the end of a few months. You should save them for a year at least and sometimes for two years, for remember that some Irises have taken as long as twelve years to germinate.

When the plants have taken on a little substance—in most cases when they have formed their first true leaves—it is time to prick them off. In some cases, as with Gentians, it is better to do this before the true leaves have formed. In other cases, where the plants are very sensitive to root disturbance and even temperamental about having their roots damaged, it is usually much better to leave them in a little longer and shake them out when they have grown a little larger. Among these are Acaenas, Aethionemas, Asperulas and Erythraeas.

The soil used for the pricking off should be of the same character as that used for seeding except that it should be a few inches deeper. Be careful when you are pricking out the seedlings to have them firmly planted so that the roots are not left in open air pockets. As a general rule the seedlings should be inserted deep enough to place the lowest leaf very close to the surface of the soil. Keep the plants well shaded for a few days and then gradually let them have sunlight. As soon as they have started to grow move the ones that need sun into the sun and the shade-loving ones into the shade, which will do till they are moved in their final quarters.

In the normal course of events there is no reason why you should not have success and even ease in growing your Alpines if you follow these directions carefully. Remember, as I said before, that they are used to a struggle and won't appreciate your attempts to make life a "bed of roses" for them. They want a reasonable struggle for light, water and even a home for their roots. This keeps up their zest for life, so don't deprive them of it.

Violas that will save the garden day

(CONTINUED FROM PAGE 62)

purple outside—handsome. These all disappear after flowering and demand bone dryness during their summer siesta. With me they proved refractory and only *V. chrysantha* survived two springs. Probably the culture of *Lewisia rediviva* would suit them best.

A quartet of fine dwarfs are: *V. arenaria rosea,* a modest creature with tiny gray leaves and pale pink flowers that likes sandy rich soil and is found in some of our Western States. *V. biflora,* which makes the high alpine woods throughout the Northern Hemisphere gay with its yellow flowers (with me it grew, like little Eva, in a pot where *Campanula zoysii* displayed its delicate charms, before the slugs devoured it); *V. labradorica,* arctic, a miniature Violet with yards of stout cord-like runners; sandwiched between two limestones it has done well. *V. sylvestris rosea* from English copses must not be ignored. Medium shade for all of these.

V. delfinanthe is the rarest of all Violets with only two known seats in the world: Mounts Olympus and Rilo. Shrubby growth with violet pink flowers seldom bestowed.

The goddess of all the Violets is our own *V. pedata.* According to Bailey the bicolor is the type and the self color a variety, not the manner in which the *pedatas* are generally listed. For six years they have been collected from Illinois to New England and from New Hampshire to Alabama. Acid soil, sharp sand, some leafmold and a little clay, with shade from the afternoon sun, are what they need. The color range is extensive: purple verging on black, violet melting into pink. From Alabama's hills came a bicolor with lustrous blackish purple velvet upper petals and milk white lower ones. The pale pastel colored ones have been raised to specific rank: *V. lineariloba.* There is a very rare albino opening white and with age running into a faint violet.

Don't forget *V. pedatafida* from the West with affinities to our *V. pedata,* but not in beauty; and *V. pinnata,* from Europe, a difficult miff, which has the divided leaves but none of the splendor of our *pedatas.* From Australia, too, we have *V. hedaracea,* that is *Erpetion reniformis;* eager little pink faced Violets, but, I am afraid, tender. And from Japan, *V. caespitosa,* a moss-like creature with violet flowers—but an end must come to the list, so let it be here.

Seed of the Violet type Violas should be sown in late autumn. Exposed to frost, it will germinate generally in the spring.

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New notes upon the Snowdrops

(CONTINUED FROM PAGE 66)

to the Lily-tribe.

But as I could I have set out more drops. I am sure it would be the little common kind I have known all my life, *Galanthus nivalis*. In certain localities in the country through Grey days and cheerless months it takes some native and sheets are turned Hillsides with its peculiar frosty whiteness in February and March. I remember such a hillside in Maryland where I played as a little girl that was literally alive with snowdrops in winter as it was later shimmering with Dog-tooth Violets.

G. nivalis is neither so early flowering nor so showy as the larger flowered kinds but it is a lovely thing, a grand doer, a most gratifying spreader and its virginal scent is a delight. It loves a lightly wooded hillside, a place where Ferns and Bloodroot and Dutchman's Breeches thrive, and I know of no sight more heartening on a winter day than its fountains of frosty bells and arching slender leaves. If I possessed a wood it should harbor thousands; if only a shaded shrubbery it should be carpeted with them; if only the north side of a rock garden I would tuck in as many as possible. These little storm troops of the year are a most precious possession and unless you spend your winters in the city you will want plenty of them.

I like the common single form best but the double sort is quaintly opulent and engaging. It is said that single Snowdrops have a tendency to go double but this has not proved true in my experience; rather the reverse has happened—the doubles go single. There are other [illegible] with greater [illegible] Italian form with charming widespread blossoms, but perhaps a doubtful constitution; *procularis*, lacking the usual green stain, and others; but these are difficult to come by and the little common kind and its double form will satisfy most of us.

Of [illegible] to secure [illegible] autumn if possible are various other Snowdrops, perhaps chief among these *G. corcyrensis*, a form of *latifolius*, from the island of Nikaria off the coast of Asia Minor. It is said to be [illegible] with emerald striped blossoms [illegible] ing an inch or [illegible] ing a foot high. If it is secured it must be given a warm position under a south wall or against a south [illegible] rock in the rock garden. *G. reginæ-olgæ*, also from Asia Minor is likewise on my list. It has been called the King of Snowdrops and its foliage is broad and blunt, but it is scarce and doubtless I shall not find it. If you read Mr. Bowles' *My Garden in Spring* your Snowdrop wants will sprout and flourish and you will probably sigh in vain for many of them. But sighing for the unobtainable is as much a part of gardening as rejoicing over the obtained or weeding. It is all part of the game. But plant a thousand Snowdrops this autumn and so take the sting from winter's frosts.

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Factors that justify the price of plants

(CONTINUED FROM PAGE 67)

Digging and packing are the final factors in the determination of the quality of a plant. Gardeners should insist that both be well done. Material carelessly dug or pulled from the ground cannot have the roots intact. When correctly done, digging is not an easy job. Unless the plant is of great size, all the roots should accompany it. The idea that a plant can have all its roots cut short when being dug, and thus save the purchaser the trouble of root pruning, is hardly a sensible argument. The method of balling material, as is commonly practiced with evergreens, is quite acceptable if all the roots are in the ball.

Packing is really an art. Some people can pack a shipment, and the plants will still be in good condition after a month has passed; others are fortunate if they can keep a plant alive for more than a day or two. Material should be so packed that the roots will be kept damp and the remainder of the plant boxed or wrapped.

Let us now apply these factors of distribution and quality to the price of the plant. If the specimen is commonly seen in modern gardens, we know it cannot command a high price from the viewpoint of distribution. If it is something which is easily propagated and is fast growing, the price cannot be high because of the quality factor. On the other hand, when we purchase a plant from a specialist, we are generally buying something not common as regards distribution and, in most cases, it is a plant requiring special care and treatment in the nursery which means an increase in quality. Obviously, the time, labor and knowledge which a reliable nursery applies to its plants are expensive and must affect the price. But to the consumer they are an economy, for they spell quality with a capital "Q."

The plant which is most uncommon today, and therefore expensive, may be cheap tomorrow, if its distribution is increased. Some materials will never be cheap. Evergreens will always command a high price because they require almost every factor of quality in their development. They are expensive to propagate. They require constant cultivation because of their shallow root system, and as these roots are of a very fibrous nature, they must be transplanted to obtain proper development. Their slow growth makes it necessary to keep them in the nursery row longer than most plants.

The person who cannot go directly to the nursery and select his plants is forced to rely on the literature devoted to this work. Garden magazines are the best sources of information on distribution. A collection of nursery catalogs is an important adjunct to the garden library. When a plant is quoted in but few catalogs, it may, for practical purposes, be considered uncommon. The size of a plant is largely a matter which must be left to the purchaser. A plant is ready for the garden when sufficiently developed to care for itself. The longer it stays in the grower's care the more he must ask for it.



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DREER'S

House & Garden's bookshelf

PLANNING AND PLANTING THE HOME GROUNDS. By Pauline Murray. New York: Orange Judd Publishing Company.

THIS book might well be called "A Complete Course in Landscape Architecture for Amateurs." It is a noteworthy example of condensation of a big subject in a volume not too large to deter one from trying to acquire a real understanding of the many phases of a subject that seems to most persons so complex as to require a real knack and very exceptional versatility. It represents the mature and culminating fruitage of "personal experience and keen observation in this country, Canada, England, France and Italy." Evidence of nice taste and sane judgment is given upon every page, with, perhaps, just a little too much tendency to elaboration in planning small flower beds that make maintenance excessive.

The beginning is made by answering the very sensible questions: Where to plant? When to plant? How to plant? What to plant? Then, in order, are taken up the various planting materials, from trees of largest size to the minutest bulbs that are hidden away in the ground, each in intimate relationship to the primary questions. Clarity and precision are attained by the use of plans that are models of simplicity in drawing and by the use of many charts and tables. Of these drawings or figures there are no fewer than 363, all enforced by thirty-one full-page plate illustrations made from photographs of successful examples.

All the way through, nearly all the attention is given to home grounds that are quite limited and such as are found in the closely built up sections of large eastern metropolises. Yet the general principles underlying the art of making the most of conditions and of unifying house and grounds are applicable to larger areas also. Effective correlation is never lost sight of, so that the volume is one that might advantageously be studied by real estate firms in their new "developments" of homes in city blocks. For the home site not so closely surrounded, also, the owner can learn how best to take advantage of possible views and how to create vistas. For not only these extensive grounds but for the more circumscribed also are given all needed explanations about rockeries, wall gardens and pools. In the midst of all that is said about design and construction there is yet enough about soils and plants and care.

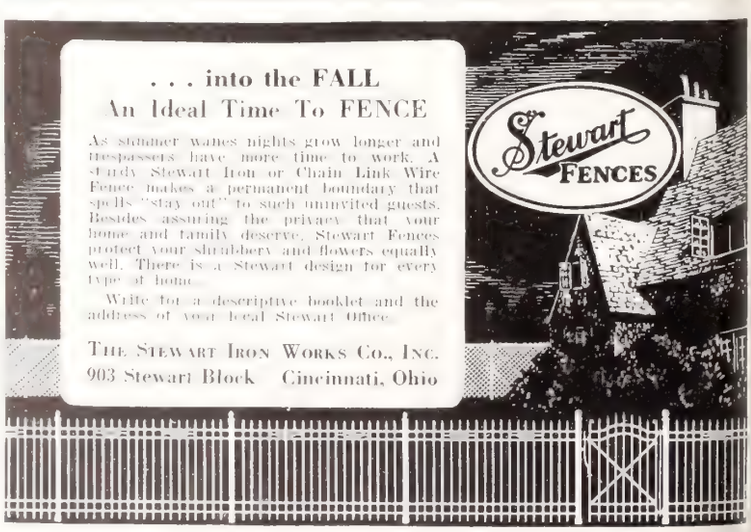
F. B. M.

GARDEN MAKING BY EXAMPLE. By G. C. Taylor. New York: Charles Scribner's Sons.

THE name of this attractive volume, so alluring because of its prodigality of illustrations, is deceptive. A better title would be "Garden Design Made Visible," for, while not a little is said and said very well, in the few pages devoted to planting, the main purpose is to help the owners of small grounds in making them pleasant and useful parts of their homes. Thus it should appeal to the average householder who has but little opportunity to acquire the power of vision and of imagination. This power is extremely needful in surveying a plot of ground that is cut off from Nature. That genius of horticulture, the lamented Doctor Walter Van Fleet, once said that this is the indispensable requisite in a landscape architect.

Vision is supplied through about 160 plates, photographic reproductions and plans, all of successful garden treatments. Each picture or drawing is provided with a legend that calls attention to pertinent details. The possibilities of certain sites and varying levels are explained. By using pictures of small and circumscribed gardens almost exclusively, the author confines himself to his purpose of helping the owners of small and medium-sized lots that are now so common in urban regions. In general, there is found much more use of walls and of pavings than is the common American practice even in the older towns along the Atlantic seaboard. In England conditions are generally more stable and there is greater availability of lower-waged and more painstaking laborers. The book could hardly mislead the American maker of a garden in spite of the differences in climate. Though plant materials are treated in sketchy fashion, the treatment is sane and there is intelligent appreciation of the most meritorious new shrubs. Too large a place, at least for the American garden, is given to Roses.

F. B. M.



The Finest New Types of Delphiniums

You'll never realize the breath-taking beauty and perennial satisfaction of this lord of the garden unless you plant *Duckham's Super-Strain Delphiniums.*

Plant this Fall for Best Spring Bloom

Choice blended colors, massive 2 year old clumps $11 a dozen. 6 for $6. Infinitely superior to ordinary plants. Give your color sense a treat.

Violas of Rare Charm

That Bloom Unceasingly all Season

Rosey Gem specially selected violet-blue, a favorite with connoisseurs.

Apricot Queen completely delightful, and a most unusual color. 35c each, $3.75 a dozen. Extra strong plants $6.00.

Send for Our Color Book for the Garden

Beautifully illustrated in color, complete with information about really choice varieties of Hardy Perennials and Roses—should be in every Garden Library.

WM. C. DUCKHAM
Hardy Plant Specialist
Madison (Box 144) New Jersey

25 Prize-Winning **IRIS** $1

Labeled including Velvet Dream, Amethyst and others of equal merit. Postpaid.

FIVE CHOICE PEONIES—$1

Superb rose, S. B. Arthur white, Richardson crimson, Chas. Verdier deep rose, Circle Bright pink. Postpaid.

FREE CATALOG listing hundreds of bargains in Irises, Peonies, Perennials and Bulbs. Send request.

The Geiffer Nursery, Dept. C, Winona, Minn.

Strange As It May Seem

Rich manure (best of fertilizers) can now be made from garden rubbish *without animals* by a newly discovered scientific process. It depends on a powder called ADCO which turns vegetable matter into genuine manure. ADCO is sold by hardware and seed dealers. Use it yourself on your own garden. Send for interesting booklet, Natural Manure and How to Make It.

ADCO Carlisle, Pa.

Perhaps when visiting other people's gardens, some intriguing plant, or rare tree made you long to have it for your own. It isn't always possible or convenient to inquire directly of the garden owner. But by looking in the Garden Mart, an alphabetical, classified index of where to buy garden specialties, you may find what you seek. Make use of the Garden Mart and the entire garden advertising section. You will find invaluable assistance here.

Booklets



Reviewed here are a number of the new brochures, pamphlets and catalogs which have lately been issued by House & Garden's advertisers. Kindly indicate by number on the coupon below the particular material in which you are interested.

BUILDING MATERIALS

Insulation

135. "Clean and Odorless Fuel Saver and Warmer." Describing I-M Rock Wool Insulation which is blown into the hollow walls of your home without inconvenience or dirt. JOHNS-MANVILLE, 10 G, 292 East 40th Street, New York City.

Kitchen Equipment

136. Monel Metal Sinks and Ranges. Literature describes sinks, ranges and other household equipment made of Monel Metal. Separate booklets describe Monel Metal Hot Water Tanks. The International Nickel Co., Inc., 67 Wall Street, New York City.

Paints and Stains

137. Cabot's Collopakes. Descriptive literature on the uses of Cabot's Collopakes and Creosote Stains. Samuel Cabot, Inc., 141 Milk Street, Boston, Mass.

GARDENING

Seeds, Bulbs & Nursery Stock

138. "Burpee's Buyer Book." An illustrated booklet containing information on Tulips, Hyacinths, Daffodils and other bulbs for fall planting. W. Atlee Burpee Co., 323 Burpee Building, Philadelphia, Penna.

139. "Delphiniums, Hardy Plants, Roses." Several pages of color illustrations together with brief descriptions of the varieties. William C. Duckham, Madison, New Jersey.

140. Schling's Buyer List. This folder lists some choice imported Hyacinth, Croons and Madonna Lily bulbs. Max Schling Seedsmen, Inc., Madison Avenue at 58th Street, New York City.

141. Schreiner Iris Gardens. The catalog of this firm lists 500 varieties of Iris. Schreiner's Iris Gardens, Box 301F, Riverview Station, St. Paul, Minn.

Insecticides

142. Andrew Wilson Plant Sprays. Folder G-8 contains a description and prices of Wilson's O.K. Plant Spray for flowers, trees and shrubs. Andrew Wilson, Inc., Springfield, N. J.

Garden Decorations and Furniture

143. F. B. Ackermann. An illustrated folder which shows weatherfast garden figures. F. B. Ackermann, 7 Union Square, New York City.

144. Galloway Pottery. A brochure of bird baths, sun dials, vases, benches, etc. Galloway Pottery, 3218 Walnut Street, Philadelphia, Pa.

HOUSE FURNISHINGS

Bathroom Equipment

145. Insert Cabinets. Leaflets illustrate and describe the various types of bathroom cabinets made by this firm. J. C. Rochester and Company, Inc., 370 Lexington Avenue, New York City.

Blankets

146. Kenwood all wool Blankets. Literature illustrates and describes the many kinds of blankets and throws made by this firm. Kenwood Mills, Empire State Building, New York City.

Fireplace Screens

147. Flexscreens. Describing metal curtains which give complete protection from sparks from the fireplace. Bennett Fireplace Corporation, Norwich, N. Y.

Furniture

148. "The Charm of a Livable Home." A booklet containing photographs of attractive and balanced furniture groups. Kittinger Company, 1893 Elmwood Avenue, Buffalo, New York.

MISCELLANEOUS

149. "The Smart Point of View." An attractively illustrated booklet which outlines Margery Wilson's course in Charm. The "Charm-Test" is sent with this booklet. Margery Wilson, 1148 Fifth Avenue, 22H, New York City.

Food

150. "Twenty-One Delicious Campbell's Soups." This folder contains brief descriptions of twenty-one different kinds of soup. Campbell Soup Company, Camden, N. J.

151. "Thrifty New Tips." Contains several unusual and appetizing dishes made from Heinz Baked Beans. H. J. Heinz Co., Pittsburgh, Pa.

TRAVEL

152. French Line. Schedule of the transatlantic crossings made by the ships of this line. French Line, 19 State Street, New York City.

153. France. Brochure illustrating important and picturesque cities in France. Railways of France, 1 East 57th Street, New York City.

154. Hamburg-American Line. Information on the world cruise of the Resolute in January, 1934. Hamburg-American Line, 39 Broadway, New York City.

HOUSE & GARDEN'S READER SERVICE BUREAU • GREENWICH, CONN.

Please have sent to me the booklets numbered _____

NAME _____

ADDRESS _____

HG 9-33

If remittance is mentioned kindly enclose in stamps.

Genuine



CAUCASIAN and TURKESTAN Rugs

Authentic and rich-toned master pieces of the art of rug weaving which will grace your home with the subtle beauty and true, enduring color of the East. Hitherto unobtainable.

An interesting choice of elaborate and varied designs perpetuated by uncounted generations of master workmen. A luxurious density and durability of exquisite texture and fadeless color.

For sale at leading department stores and rug dealers.

Write for booklet HG, noting your color and block and we'll be glad to send it.

AMTORG TRADING CORP.
Rug Department
261 Fifth Avenue New York

BETTER TIMES ARE HERE and here's BETTER TIME!

Times *are* better. But there's still no better time than Telechron.

During Depression, many clocks were cheapened in a frenzy of cut-price competition. Telechron quality remained the highest. Telechron *self-starting* Clocks mark minutes smoothly, silently, accurately and are still the outstanding electric clocks.



Today, Telechron offers the most attractive models in its history. They're priced as reasonably as fine materials and precision workmanship permit. The New Deal has pushed some prices up—may increase others later. *Buy now.* You can almost anywhere.

Warren Telechron Co.
Ashland, Mass.

Bullfinch is a [illegible] 23½" high. Mahogany [illegible] colored glass panel.

Telechron

(Reg. U. S. Pat. Off. by Warren Telechron Co.)

Your sleep determines your age



Mother and Daughter
Young together

Keep young . . . sleep on a Karpen Mattress

Sleep . . . and keep young! You only need study yourself in the mirror after a hard day to know how fatigue puts aging lines in your face, dulls your eyes, and sags your figure.

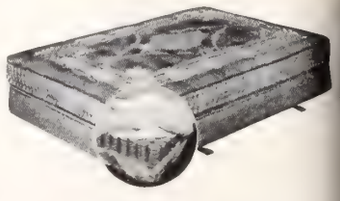
Now Karpen, America's outstanding comfort-builder, brings you the eraser of aging fatigue—mattresses and box springs, scientifically built to lure the *relaxed* sleep that wins back youth each night.

You cannot afford to dissipate the vitality and radiance of your youth on an old-fashioned spring and mattress. You *can* afford Karpen sleeping equipment because there are prices for everyone's pocketbook, from $19.50 to $44.50.

Live in Karpen Comfort by Day, Too

Karpen furniture is built for those who want to live in comfort in the daytime as well as night. The latest designs are now being shown. Many of the new Fall styles are covered in the *Crown Tested Fabrics* described on the opposite page.

See your Karpen dealer now. If you do not know him write us and we shall gladly send you the names of those near you.



Every Karpen Mattress Whispers "S-L-E-E-P"

KARPEN FURNITURE and MATTRESSES

KARPEN Guaranteed FURNITURE

S. KARPEN & BROS.
Chicago, New York, San Francisco

OUSE & GARDEN

dé Nast Publication



Suggestions for the Fall Bride · October 1933 · Price 35 cents



HOW'S YOUR BREATH TODAY?

ny woman, any man, who fails to ep the breath beyond suspicion is eaded for neglect.

The condition of your breath ould be your first consideration— very day. Nothing repels others, ven loved ones, like a case of hali- sis (unpleasant breath).

Why guess about your breath? Why not make sure that it is sweet, holesome, agreeable? So much de- ends on it—popularity, friend- ips, the affection of others, happi- ess, and peace of mind.

And it is so easy to be sure! Sim- ply rinse the mouth v

Listerine is antiseptic
fore instantly halts ferme
tiny food particles in t
on the teeth and gums—t
90% of breath odors. I ing t
struck at the cause of
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Tests show that List

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No expense spared
to gain luxurious beauty

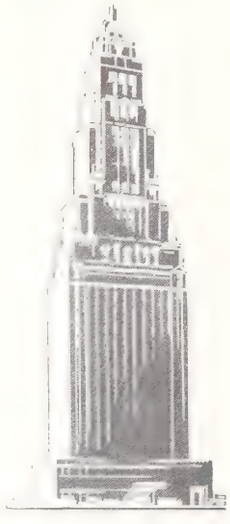
YET YOU CAN HAVE THE SAME SMART CURTAINS THAT GRACE NEW YORK'S FAMOUS RITZ TOWER

In all the 1,481 windows of this fashionable and perfect apartment hotel only curtains of Quaker lace and net are used. They were chosen because they so charmingly fulfill today's distinguished mode —and not because they are costly. On the contrary Quaker curtains may be had for as little as $1.50 a pair. Yet there are three additional reasons why the acknowledged preference everywhere is for Quaker curtains; their style, their variety, and their quality.

If You Have a Curtain Problem, Send for This Book

The first book published showing window curtaining problems as found in the best American homes and photographs of their solution. Twenty-four pages of the most helpful information ever assembled. Includes a variety of Quaker curtain styles. Sent for 10 cents, stamps or coin.

QUAKER LACE COMPANY, 330 FIFTH AVENUE, NEW YORK



Style... Lace and net curtains are th fashion today. Decorators and magazin editors recognize Quaker as the autho ity on correct styles in lace and net.

Variety: There are Quaker curtains d signed for every type of window and complement every decorative scheme.

Quality: Selected yarn, firmly tied knot hand finish and rigid inspection—Quak curtains are made to last.

Leading stores everywhere are displa ing the new Quaker Fall curtains. greater selection of styles and patter than ever before.

THE RITZ TOWER
PARK AVE. at 57th STREET
New York, N. Y.

QUAKER *Lace and Net* CURTAINS



HOUSE & GARDEN ... Published by Tate Cot... New Publications, Inc., Boston Post Road, Greenwich, Conn. Executive and Publishing offices, Greenwich, Conn. ... Post Office ... Greenwich, Conn., under the Act of March 3rd, 1879. Editorial offices, Graybar Building, Lexington ... for the United States, Porto Rico, Hawaii, the Philippines, $3.00 a year in advance. In Canada $.75 extra postage. Vol. No. 61. No



In all her travels **NO SUCH LUXURY**

A most fastidious woman, accustomed to the nicer things, recently returned from abroad to re-discover the luxury of her Pepperell Peeress Sheets. Nowhere in all her travels had she seen or felt a sheet that even approached its smoothness, softness, whiteness and beauty. Perfectly balanced weaving, equalizing the strength in the length and the width, gives Peeress amazing wearing qualities yet produces a texture that's gossamer fine—smooth as a flower petal. And you'll love the hem variations—deep plain ones, embroidered scallops, exquisite hemstitching in one, two, three or four rows. And, we might add in passing, its price is not extravagant. Peeress is now available, not everywhere, but in many of your favorite shops. If they have not already stocked them, write to us direct—Pepperell Manufacturing Company, 160 State Street, Boston, Mass.

NOUNCING THE

CASCADE

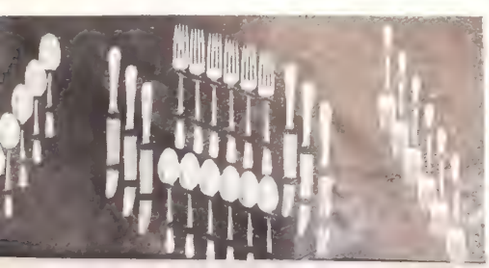
Newest Sterling Patte in the mode of tod



The beautiful panel is set off by natural curving motifs like cool cascading water.

The season's debutante . . . up to date . . . 1933 tempo . . . the CASCADE is TOWLE'S very newest nomination for the "dining hall of fame." It is an ideal complement to today's newest table ensembles, yet the classic concept of its beauty makes it equally suitable with other periods. Like its sister patterns on the opposite page, CASCADE will be open stock for many years, as other TOWLE Sterling patterns are which were brought out as long ago as the 1890s.

The craftsmanship of CASCADE is unexcelled. Its flawless finish and beautiful sheen are achieved only by special methods used by our most highly-skilled craftsmen, supplemented by the careful inspection of each individual piece time after time in the process of creating it. This new CASCADE pattern will be featured in the dining room of "The House of Years" in W. & J. Sloane's New York City and Washington, D. C. stores during this month. See CASCADE and other Towle patterns at your jeweler's.



16-piece set—Sterling—*only* $37.35*

4 knives, medium size
4 forks, medium size
4 salad forks
4 tea spoons

THRIFTY 30-PIECE SET FOR $64.00*

12 tea spoons 6 knives, medium size 6 salad forks 6 forks, medium size

ANTI-TARNISH CASE, $2.50 extra; velvet lined in Nile green and black; holds 30 pieces (see photo at left)

★ Silver bullion has been advancing steadily since January. These low prices are in effect as this advertisement is being prepared. We shall maintain them as long as possible, but cannot guarantee them. We earnestly recommend buying now! We never

...d Five others
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...owle's twenty-two
...pen stock
...terling Patterns . . .
...oted
... their
...awless Finish . . .
...yle . . .
...roportion and Balance . . .
...Artistic Design . . .
...The Craftsmanship . . .
...ing life in open stock.

THE SYMPHONY
is a modern expression of Early American classic lines and forms . . . quiet simplicity, character, balance, poise. Like these other Towle Sterling patterns, it blends beautifully with the table linens of today.

OLD BROCADE
is a new pattern and is very lovely, and sets an effective new style in Sterling. It is luxurious, rich, and with a beautifully smooth brocaded type of decoration. It is pleasant to live with, easy to clean, and does not show finger prints or scratches. Its price is very modest.

THE CRAFTSMAN
is also new, and has the feeling, weight, and many characteristics of handmade silver. Note the suggestion of a joint near the tines . . . an interesting old English silversmithing form. The balance is perfect. Each piece fits the hand comfortably. The finish is beautiful.

THE LOUIS XIV
You will rejoice in the stately distinction of this popular pattern and delight in its perfect harmony with your period dining room. Add to your set when you wish, for Louis XIV, like all Towle patterns, is guaranteed to remain open stock for years to come.

THE LADY DIANA
is slender and lovely, and delightfully feminine. It is table silver with the charm of simplicity and refinement . . . of soft contours and smart lines. Connoisseurs commend it as a fine expression of youthful modern loveliness.



TOWLE

Makers of STERLING *only . . . with unbroken craft traditions since 1690 in* NEWBURYPORT, MASSACHUSETTS



NEW PATTERN SELECTION CABINET
To Help You Choose Quality

When you see this new cabinet in a jewelry store you can be sure of three things:

1. It is one of the leading jewelry stores in the country, carefully selected for knowledge of Sterling.
2. You will be sure of seeing the most up-to-date, modern, lovely Sterling patterns available.
3. *You can at last be sure of quality,* for these are Towle patterns, and Towle has stuck to quality, made no cheap "specials."

Read the "FIVE POINTS OF QUALITY" *in the message on this cabinet.*

LET EMILY POST HELP YOU PLAN YOUR WEDDING

Shall it be a church or home wedding, and why? What is the correct order for your wedding procession? What shall you serve at your [illegible] *These and a hundred other questions Emily Post answers in* "Bridal Silver and Wedding Customs." *Use coupon below.*

The Towle Silversmiths, Newburyport, Mass., Dept. G-10: *I enclose 25c for Emily Post's* "Bridal Silver and Wedding Customs," *including an engraving chart, illustrations, and prices of Towle patterns.*

I am especially interested in _____ *pattern.*

Name _____

Address _____

My jeweler is _____



Child's desk in Pine with inset figures in color. Ht. 36", wd. 30", ht. desk, 25". $35

CHILDHOOD, INC.

Designers and Makers

of

FURNITURE FOR CHILDREN

COMPLETE DECORATIVE SERVICE

Write for booklet 10-G

32 EAST 65th STREET, NEW YORK

The Spinet Grand*



Mathushek in the Spinet Grand* has made an instrument of distinctive beauty and design. Although compact in size, it produces an unexpected volume, quality and depth of tone, made possible by distinctive Mathushek constructional features.

The case fits in with [illegible] it may be ordered in [illegible] period designs.

See the Spinet Grand* at our display room or write for address of dealer in your locality.

MATHUSHEK

14 East 39th Street New York



WHAT with its flaming leaves and [illegible] and its own "last week-end" Ogontz is a pretty thrilling time in which to be wed. These first two pages of "Shopping Around" cover the "gifts for autumn brides" situation.

To begin with, there are the white pottery vases above. Singly they hold small cut flowers; in pairs, they are an unusual overmantel decoration. 6 and 8 inches tall, they are priced at $12 and $18 a pair. Blanche Fall Storrs, 518 Madison Ave., N. Y.

OUR

FALL SALE

Affords the Discriminating Buyer of **Antiques** and **Reproductions** the

FINEST QUALITY MERCHANDISE

•

At prices well below our 1932 mark-down and in addition a Special Discount during this Sale

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PHILADELPHIA

WALnut 2885

Linens MAISON DE LINGE *Trousseaux*

LAMB'S WOOL COMFORTABLE $16.75

With scalloped edge; original Bowknot design; **handstitched**; covered with the durable Linden taffeta—in peach, nile green, blue, gold and orchid. Postage 35c extra.



LINGERIE PILLOW SET

3 fine Batiste pillow cases 12" x 16", with your monogram, and fine satin covered down pillow. In peach, pink, blue and white. A very acceptable Christmas gift. . . . $5.75



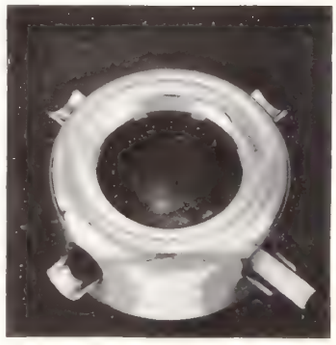
ALL PRICES SUBJECT TO CHANGE

844 MADISON AVENUE at 70th St., NEW [illegible]

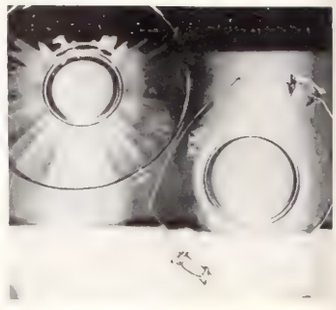
POST ROAD at Milbank GREENWICH, CONN.

Shopping A

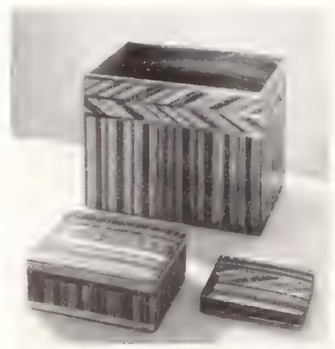




THELP of seeing the bride have all the fun and all the presents, this department is sponsoring a "showers for bridegrooms" movement and outlines herewith an idea or two as to what the marrying male might like. The penthouse ash-tray illustrated derives its name from the fact that it's proof against even the winds that play about roof top terraces—allowing neither ashes nor cigarettes to blow away. High chromium sides curve inward to keep the breezes out and the ashes in. $3.50. Antique Dept., Bergdorf Goodman, 754 Fifth Avenue, New York.



GETTING back to the woman in the case, if you aspire to be her guest in the future lay the foundation for an invitation by giving her one of the two glass plates above. For cake or sandwiches as you, or she, please, each is decorated with a smart and egotistical monogram. The larger, a stunning-looking, flat disc, is 14 inches in diameter and costs $4. The other, with glass handles, measures 10 by 14 inches. $3.75. Monoware Glass Co., 225 East 60th Street, New York.



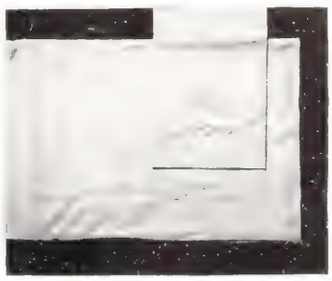
NEXT on "his" list are the ensembled cigarette boxes and wastebasket which our cameraman has caught in an informal pose, above. Covered in a veneer of zebra wood, striped black on beige, bordered with bands of gold paper and the whole shiningly and sturdily finished with a thin coat of shellac, they'd "make" his study or den. Both cigarette boxes are cedar-lined. The inside of the larger is divided into nine compartments which hold as many full packs of cigarettes. Those popular flat fifties may be slipped, in their original container, into the smaller. Wastebasket and large box, each $8. Small box, $5.50. Daniel Watson Studio, 310 East 31 St., New York.



IF she's succumbed to white fever—or if you're in the dark as to what colors prevail in her new home, this all-white lamp will be your best choice. The base is painted wood. The shade is gauze and parchment. 17 inches tall. Shade, 10 inches in diameter. Price, complete, $18.50. Also to be had with a colored, ebony or natural walnut base. Rena Rosenthal, 485 Madison Ave., N. Y.

Around . . .







WHAT ostrich plumes and velvet and furs are to the beautiful woman this fall, cut crystal is to the perfect drink. And for a wedding gift that'll cut a real swath, there's the superb shaker with matching glasses that you see above. The shaker is $15 and the glasses, $12 a dozen. Applause for that good-looking tray in the background, too—mirrored surface framed in black glass and set in chromium. $25. Arden Studios, 460 Park Ave., N. Y.

THIS year's bride will probably be known by the monogram on her bed-linen, which will be as different from the lettering of yesteryear as a macadam road is from cobblestones. Made without the padding customary in this sort of work, the appearance of the new embroidery will be smooth and shining. This type of monogram was used on the percale pillowcase above, which can be had in sets of two cases and two sheets with embroidered border and lettering in white or in colors to order. Price, $25. Maison de Linge, 844 Madison Avenue, New York.



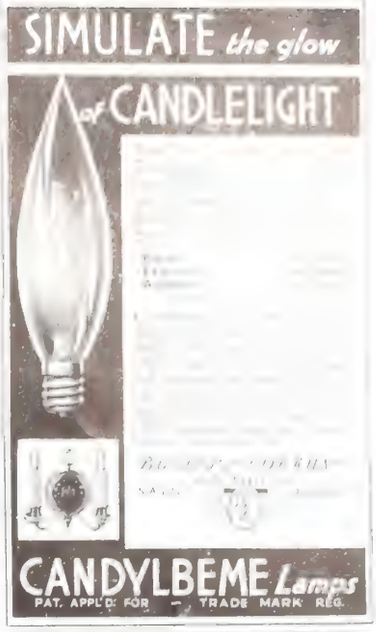
HELPFUL hint to the mother or father or other fond relative, bless him, who's giving the bride her kitchen—the table above or a big brother will do lots for culinary morale. This is the baby of the new International Nickel family known by their chromium-plated legs and monel tops. The bodies are light steel—white, ivory, green or black. 20 by 24 inches; 25 by 40½. $26 and $28 respectively. Wanamaker's, B'way at 9th St., N. Y.



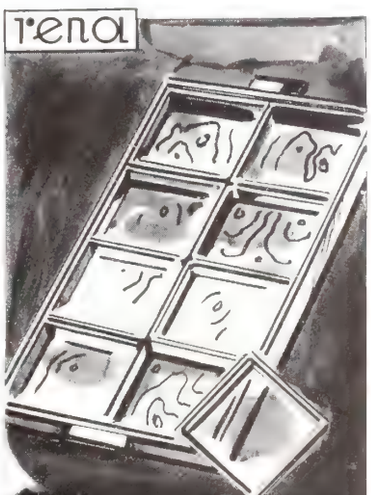
TO a rich auntie or any other gift giver who delights in "beaux gestes" I endorse the bed covering above. Made of finest quality silk taffeta its surface is richly embossed with trapunta quilting in a rare old Italian design. Incidentally, the taffeta, which may be had in any pastel color, is guaranteed sunfast. Every little stitch is put in by hand and I am told that it takes one needlewoman three weeks to complete a pattern like this. The flounce, which is scalloped and extends along two sides and the foot, is 18 inches wide. In single size this paragon of bedspreads costs $60. The double size is $75. Eleanor Beard, 519 Madison Avenue, New York.



LAMPS are among those things I could can't have too many of. The round little fellow above with hat à la Maurice Chevalier is an excellent bedside light among other things. The hat which is finished in chromium to match the base and dotted with tiny stars, sits atop a fat and frosty bulb and can be tilted at any angle to intercept the light or it can be doffed entirely. Price, $2.50. Madolin Mapelsden, 825 Lexington Avenue, New York.



rena



Birds-eye maple relish dish with glass inserts . . . $15

RENA ROSENTHAL

485 MADISON AVE. . NEW YORK CITY

ANTIQUE PANELS

HAND BLOCKED WALLPAPERS

DEEP SWAG FRIEZES AND BORDERS

BARRIE & DESMOND INCORPORATED

151 EAST 50 STREET, NEW YORK

EN CASSEROLE



Savory Fresh Flavor

is retained when you use these excellent French Earthenware Cook Dishes. Just right for Stove, broiler, oven, sideboard, table. Fireproof. . . Size [illegible] Last and buffets. A gift for every purpose.

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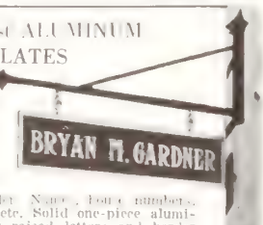


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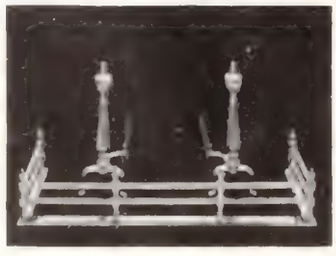
Shopping Around



THEN there are the things that the bride may buy for herself. If she's a gardener at heart, she can make a conservatory of her window sill with the aid of this plant stand, 10½ inches tall, 24½ inches wide. Wrought iron painted white. $2.75. Tin pots in red, 65c. Other colors to order. Hand Craft Studio, 520 Lexington Ave., N. Y.



THE cut-outs above put personality into plain walls, when pasted on in any arrangement one's creative instinct suggests. Illustrated are an assortment of golliwogs and other alcoholic animals for the walls of a bar, ribbons and shells for a Victorian bathroom, and a shipshape variety of anchors, boats and the like. The clowns and elephants in the corners are deserters from a nursery circus. $1 a package. Hammacher-Schlemmer, 145 East 57th Street, New York.



ANDS are fender and andirons of solid brass for the new family's hearth. The fender, which may be had with brass ball finials instead of the urns, comes in 36, 42 and 48 inch lengths—$11, $12.50 and $14, respectively. The andirons cost $9.75. Adolph Silverstone, 21 Allen Street, New York.



PEEK-A-BOOTS is a new game played with your favorite shoes when they're in these new protecting bags, each of which has a tiny window so you can see what's inside without opening. In green, blue, peach, and navy and white, and brown and white striped piqué. 75c a pair. With bound slits instead of windows, 60c. Men's size in brown and white, or blue and white stripe, with slit, $1. Emma Garrison, 78 Virginia Street, Waterloo, New York. Slippers, courtesy I. Miller & Sons, Inc.



THE flower stand above will fill an odd corner with an authentic Directoire air. In a light fruitwood, walnut, mahogany or old white and gold finish—the metal flower pot, dark green and old yellow, 33¼ inches tall. $17.50. Joseph Aronson, 215 East 58th St., N. Y.



AMONG the soapy subjects above are, upper left, guest soap bouquets, 6 cakes, $1. In large box, 9 cakes of hand soap, carnation-scented. $1.50. Milk glass shell soap dish—$3.50—with huge cake of bath soap. Latter, 3 in box, $1.50. In all pastel colors. Au Bain, 751 Madison Ave., N. Y.



■ Before her marriage to the famous yachtsman whose "Ace" in the star class won the Bacardi cup in Cuba again this year, Mrs. Adrian Iselin, II was Madeleine L'Engle. She grew up in New Orleans and the warmth and graciousness of the South is a definite part of her charm. She has an endless fund of enthusiasm and can always manage time to work in her garden at East Williston, Long Island, or make a flying trip to her seaside place on the Massachusetts coast. Her interest in painting is keen and she is an ardent collector of first editions. Her wit makes her a delightful hostess and her Southern spoon bread is famous. She always serves Camel cigarettes. She wears vivid colors with great *éclat*.

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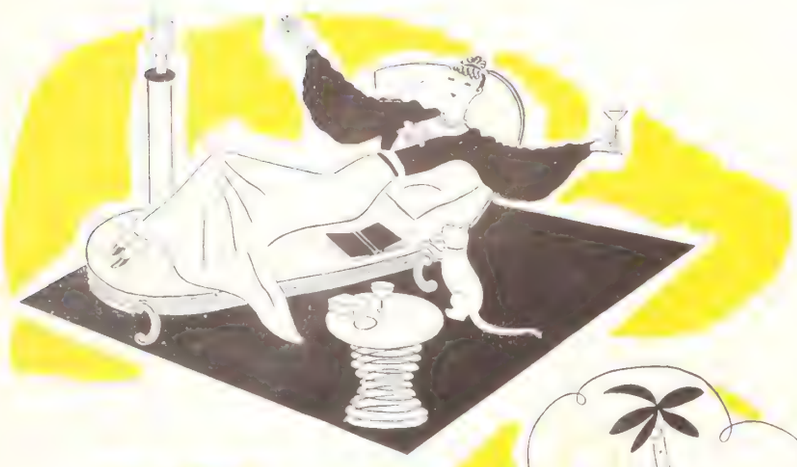
Leaf tobaccos for cigarettes can be bought from 5¢ a pound to $1.00—but Camel pays the millions more that insure enjoyment.



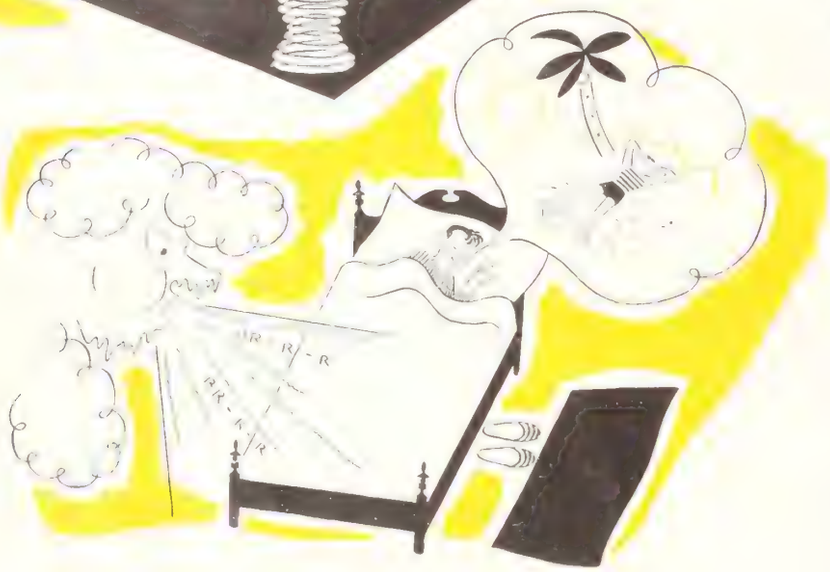
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What Makes a Blanket

WARM ?



For all this decorative, spun-glass age, women haven't really changed. Take blankets, for instance. They love the enchanting feminine colors, the glamorous satin bindings, the soft, luxurious fabrics . . . but they still buy the blankets *primarily for warmth.*



What makes a blanket warm? And light? And if it's one, can it be the other? And *can* a blanket as careless and gay and exciting as North Star give longer and better service than one that looks as if it were made solely for utility? It can, and does. And for two reasons: The kind of wool that North Star buys, and the process of weaving that North Star uses.



North Star uses only *fleece wool.* . . . "Fleece wool" includes the entire fleece of the sheep, from which North Star selects only the finest part (inferior parts are discarded). And there is no "recovered" wool, and no shoddy in any North Star Blanket. (No one can make a light, warm blanket out of coarse, short, "tired" wool.) Then there's a special, double process of weaving, to make a firm under-fabric; and a special napping process to give additional warmth.



And if you've ever had North Star Blankets you know already what a miracle of beauty and comfort they are . . . how long they wear, how little they cost. If you haven't . . . give yourself a surprise party! They're made in every color we've ever heard of any one's wanting, and, of course, in white, which is probably always the smartest. And, truly, the cost is *most reasonable!* North Star Blankets are sold by leading department stores. North Star Woolen Mills, Minneapolis, Minnesota.

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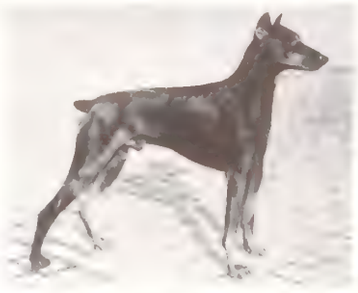
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To those who give

By C. E. Harbison

This is the story of a dog named Falco. It is a true story and, strange to say, it has a moral of sorts—a very doggy moral, and after having read the story you may judge yourself accordingly. This is a tale of misunderstanding and sympathy, of fear and confidence, of mistrust and faith, of hate and love.

Falco was a true representative of his breed, having all the characteristics that come from good breeding—intelligence, keenness, beauty, but most of all he had a sense of loyalty to the highest degree, trusting those who understood him and loved him, having very little use for strangers. He was that kind of a dog—the kind everyone would like to have, giving himself to his master, asking so little in return.

When he was about two years old he was sold to the Williams family—wealthy people, living in a smart suburban section near New York. They ignored the dog, showed no pride in his presence. Falco did not belong. But the Williams' had a cook whose duty it was to feed Falco and take care of him. The cook was afraid of dogs and mistrusted them—Falco especially. One day she made a move to hit Falco, and he very naturally resented this move with a warning growl. This happened a couple of times and Falco was labelled a vicious dog—not worthy of a place in such a modern household—where no one had the time or the inclination to even so much as pat Falco's head in answer to his mute desire for friendship and someone to respect and obey.

So it happened that the Burgess family, neighbors of the Williams', heard that their friends were going to dispose of Falco, and being the kind of people who knew that they could get from a dog only what they gave it, they did not expect to give indifference and get loving loyalty nor did they expect protection without giving it in some way themselves. For a long time they had wanted a dog to be a companion and protection for their little daughter, Marian, and they felt that with the proper handling and intelligent treatment Falco would live up to the reputation of his breed and be just what they wanted. And they were right.



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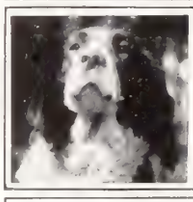
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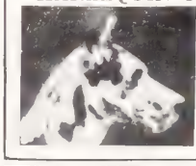
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Ch. Rennel v. Stockbach



Ch. Marksman of Rennels

In this new home Falco found a rock on which could grow the ever spreading lichen of his loyalty. He met with fair treatment, with praise for his successes and disapproval for his failures. He found himself respected and he, likewise, respected his master and his master's wife and little girl. Instinctively he knew that here he was wanted, loved, trusted and in a spirit that is known to be characteristic of his breed, he became worthy of this trust.

Several times he was left alone with Marian in her room where he always slept as her guardian. On this particular night of which I tell, Mr. and Mrs. Burgess were out for a short time. Sleep did not occur to Falco, but he lay there on the floor, not moving a muscle—ever faithfully on watch. And this time he heard a strange noise downstairs, immediately left to investigate and place himself between this unknown danger and Marian. Falco discovered an intruder in the dining room—an intruder with a shining, ugly pistol in his hand. . . .

About eleven o'clock Mr. and Mrs. Burgess came home, only to hear a sharp, warning bark from the dining room. They found Falco holding a badly torn man at bay. The dog never once took his eyes off the strange man, nor did he move away from the spot where he was standing over a pistol. The man's coat was ripped from his shoulders and his right wrist and hand were bleeding, evidence of how Falco had fought for the pistol.

Well, that's my story. Others like it happen every day in homes where appreciative people have a Dobermann Pinscher like Falco to guard their children and their property, perhaps their own lives. But even a Dobermann won't play the game all by himself. You've got to be as good a sport as you expect him ever to be—and you'll get compound interest on your investment.

Mr. Robert S. Lemmon, writing in a previous issue of House & Garden, described the Dobermann Pinscher as follows: "There is a deer-like quality about the movements of a good Dobermann which I have never seen in any other breed. He is a decidedly tall dog, but splendidly proportioned." A study of the official "standard" describing the ideal specimen, discloses the following points which a Dobermann should have: His head should be well propor-

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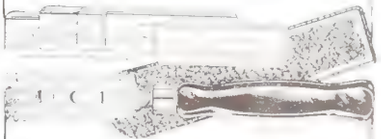
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To those who give



Ch. Cedarvale Rolfswitz

tioned to the body, long and suggesting a blunt wedge. The top of the head is quite flat and the line of the forehead extends with only a slight depression to the ridge of the nose which, in turn, is straight or only a little curved. The cheeks are flat, lips close and the jaws full and powerful. A Dobermann's eyes ought to be of medium size, dark in color and with a keen, energetic expression. Well-placed ears, a set of strong teeth neither undershot nor overshot, and a fairly long, muscular and slightly arched neck are characteristic.

Coming to the body, look for a firm short back with well-defined withers, a somewhat rounded rump and closely docked tail. The chest is arched and deep to the dog's elbow; brisket full but not noticeably broad. The belly is well "tucked up". Fore-shoulders are powerfully muscled and close to the body; forelegs straight to the pasterns. Hind-quarters broad with powerfully defined muscles; viewed from behind the hindlegs are straight and turn neither in nor out. Feet should be short, compact and well arched. No dewclaws. A male stands from 23" to 27" high at the shoulder and a bitch 22" to 26".

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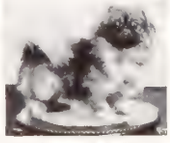
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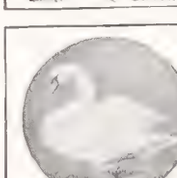
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SEPT. 15th
What to do with Nancy? The child is driving me mad. That remote, injured air. Maybe a change would help. Boarding school—I must give it some thought.

SEPT. 17th
Nancy is going Ghandi—refuses to eat. I caught her using my lipstick last night. That settles it. I'll pack her off to school. But where? I seem to have lost track of them. Dot Otis always has ideas. Must ask her.

SEPT. 18th
I shall do it today—this very minute. I shall write to House & Garden's School Bureau for information about boarding schools. Dot Otis says it is the simplest way of solving the matter. Why didn't I think of that? Here goes with a letter to House & Garden.

SEPT. 20th
It begins to look as though our troubles are over—as though this storm-tossed household might settle down to peace and quiet. A letter from House & Garden giving reams of good information. I found two schools that sound especially suited to Nancy. Wrote for catalogs. Really, I'll miss the child.

SEPT. 22nd
Catalogs arrived. ——— Hall sounds most attractive. Mrs. Everitt told me her niece has been going there for two years and is crazy about it. The VanVleets are sending Henriette there next year.

SEPT. 27th
Haven't had time to breathe. Nancy's off for ——— Hall tomorrow. She's absolutely thrilled.

SEPT. 28th
Well, she's gone. I hope I didn't make a spectacle of myself at the train. But she did suddenly look little and lost and just a baby. Must write and thank House & Garden for their helpful information.

OCT. 2nd
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155. Bryant Heater [illegible] Air Conditioning [illegible] covering the following: air conditioning, conversion boilers, gas boilers, warm air furnaces and the Bryant Dualator. The Bryant Heater Co., 17828 St. Clair Avenue, Cleveland, Ohio.

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156. "Clear and Colder . . . Fair and Warmer." Describing J-M Rock Wool Insulation, which is blown into the hollow walls of your home without inconvenience or dirt. Johns-Manville, 22 East 40th [illegible] New York City.

Kitchen Equipment

157. Monel Metal Sinks and Ranges. Literature describes sinks, ranges and other household equipment made of Monel Metal. Separate booklets cover Monel Metal Hot Water Tanks. The International Nickel Co., Inc., 73 Wall Street, New York City.

Paints and Stains

158. Cabot's Collopakes. Descriptive literature on the uses of Cabot's Collopakes and Creosote Stains. Samuel Cabot, Inc., 141 Milk Street, Boston, Mass.

Portable Houses

159. Hodgson Houses. Catalog HBA9 shows several of these houses and plans. This concern also makes greenhouses, garden furniture, playhouses, kennels and bird houses. E. F. Hodgson Co., 1108 Commonwealth Avenue, Boston, Mass.

GARDENING

Garden Decorations and Furniture

160. [illegible] folder shows a selection of weatherfast garden figures. F. B. Ackermann, 50 Union Square, New York City.

161. Galloway Pottery. A brochure of bird baths, sun dials, vases, benches, etc. Price 10c. Galloway Pottery, 3218 Walnut Street, Philadelphia, Pa.

162. [illegible] benches, jars and other decorative objects for gardens, penthouses and interiors. Price 10c. Pompeian Studios, 30 E. 22nd [illegible].

Insecticides

163. [illegible] O.K. Plant Spray for flowers, trees and shrubs. Andrew Wilson, Inc., Springfield, N. J.

Seeds, Bulbs and Nursery Stock

164. "Burpee's Bulb Book." An illustrated booklet containing information on Tulips, Hyacinths, Daffodils and other bulbs for Fall planting. W. Atlee Burpee Co., 323 Burpee Building, Philadelphia, Pa.

165. Dreer's Autumn Catalog, 1933. Contains an excellent list of bulbs, hardy perennial plants, Roses and shrubs for Autumn planting. The De Luxe Darwin Tulips are of particular interest. Henry A. Dreer, Dept. K, 1306 Spring Garden Street, Philadelphia, Pa.

166. "Delphiniums, Hardy Plants, Roses." Several pages of color illustrations together with brief descriptions of the varieties. William C. Duckham, Madison, New Jersey.

167. Schling's Bulb List. This folder contains a list of some of the choicest bulbs—Hyacinths, Crocus, Madonna Lilies and Darwin Tulips. Max Schling Seedsmen, Inc., Madison Avenue at 59th Street, New York City.

168. Schreiner Iris Gardens. The catalog of this concern lists 500 varieties of Iris. Schreiner's Iris Gardens, Riverview Station, St. Paul, Minn.

169. "Bulbs for 1933." A wide selection of Tulips, Hyacinths, Crocus and Narcissi bulbs are described in this catalog. A special collection of ten bulbs is suggested for the rock garden. Stumpp & Walter Co., 132-138 Church Street, N. Y. C.

170. "Hardy Plants, Rock Plants, Lilies, Bulbs." Among the interesting things in this catalog are the special collections of Tulips that are suggested for those who are not familiar with the many varieties. Price 25c. The Wayside Gardens Co., Mentor, Ohio.

Trees

171. "Nut Crops the New Way." An interesting booklet on nut trees for shade and crops. The Living Tree Guild, 468 Fourth Avenue, New York City.

HOUSE FURNISHINGS

Bathroom Equipment

172. Insert Cabinets. Leaflets illustrate and describe the various types of bathroom cabinets made by this firm. J. C. Rochester and Company, Inc., 370 Lexington Avenue, New York City.

Blankets

173. Kenwood All Wool Blankets. Literature illustrates and describes the many kinds of blankets and throws made by this firm. Kenwood Mills, Empire State Building, New York City.

Fireplace Screens

174. Flexscreens. Describing the metal curtains made by this concern which give complete protection from sparks from the fireplace. Bennett Fireplace Corporation, Norwich, New York.

Floor Coverings

175. Amtorg Trading Corporation. Booklet HG contains fifteen full color and black and white illustrations of the genuine Caucasian and Turkestan rugs handled through this concern. Amtorg Trading Corporation, Rug Dep't., 261 Fifth Avenue, New York City.

176. "The Use of Wide Seamless Carpet in Decoration." A portfolio offers suggestions for the use in decoration of the Claridge, Belvedere and Deepdale carpets. Price 10c. W. & J. Sloane, 577 Fifth Avenue, New York City.

Furniture

177. Karpen Furniture. The names of the dealers in your vicinity handling Karpen upholstered furniture and Karpen mattresses will be sent on request. S. Karpen & Brothers, Chicago, Ill.

178. "The Charm of a Livable Home." A booklet containing photographs of attractive and balanced furniture groups. Kittinger Company, 1893 Elmwood Avenue, Buffalo, N. Y.

Window Curtains

179. Quaker Lace Curtains. A twenty four page book showing window curtaining problems and their solution. Price 10 cents. Quaker Lace Company, 330 Fifth Avenue, New York City.

MISCELLANEOUS

180. "The Smart Point of View." An attractively illustrated booklet which outlines Margery Wilson's course in Charm. The "Charm-Test" is sent with this booklet. Margery Wilson, 1148 Fifth Avenue, 22-J, New York City.

181. "Complexions in the Mayfair Manner." This is booklet H-9 which outlines the various preparations in the Yardley series. Yardley & Co., Ltd., British Empire Bldg., 620 Fifth Avenue, New York City.

Food

182. "Twenty-One Delicious Campbell's Soups." This folder contains brief descriptions of twenty-one different kinds of soup. Campbell Soup Company, Camden, New Jersey.

183. "Thrifty New Tips." Contains several unusual and appetizing dishes made from Heinz Baked Beans. H. J. Heinz Co., Pittsburgh, Pa.

Schools

184. American Landscape School. Booklets give details of the home courses in landscape architecture offered by this school. American Landscape School, 8 Plymouth Bldg., Des Moines, Iowa.

185. New York School of Interior Decoration. Catalog 1-R describes the various courses offered by this school, and catalog 1-S discusses the Home Study Course for those who cannot come to New York. New York School of Interior Decoration, 578 Madison Avenue, New York City.

TRAVEL

186. French Line. Schedule of the transatlantic crossings made by the ships of this line. French Line, 19 State Street, New York City.

187. Grace Line. Full information on the new Grace Line ships, sailing dates and itinerary will be sent free of charge. Grace Line, 10 Hanover Square, New York City.

188. France. Brochure illustrating the important and picturesque cities in France to be seen through the medium of the Railways of France. Railways of France, 1 East 57th Street, New York City.

189. Hamburg-American Line. Information on the world cruise of the Resolute in January, 1934. Hamburg-American Line, 39 Broadway, New York City.

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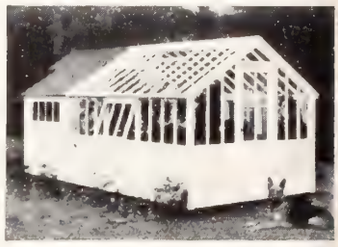
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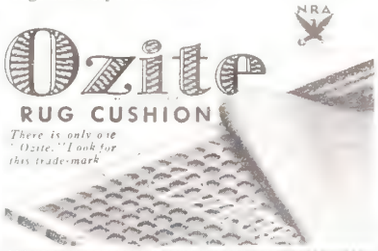
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Contents for October, 1933

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RICHARDSON WRIGHT, EDITOR · ROBERT STELL LEMMON, MANAGING EDITOR
MARGARET McELROY, ASSOCIATE EDITOR · JULIUS GREGORY, CONSULTANT

NRA WE DO OUR PART

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WHAT'S WHAT IN HOUSE & GARDEN



■ [illegible] each [illegible] the Lorens. Today [illegible] their importance [illegible] that [illegible] shopping [illegible] should carry the [illegible] pages 34 and 39. Here [illegible] small [illegible]



■ So great was the interest displayed in House & Garden's Little House [illegible] at W. & J. Sloane's from last October till June (visited by over 300,000 people) that this firm decided another display house was in order. The Regency house beginning this issue is the result. It is built at actual size of the exact materials that might have been used if it was erected in Westchester or Chestnut Hill. Decorations, furnishings and equipment are complete down to the last footstool



■ On page 56 Julius Gregory begins his research into what starts houses sliding down that theoretical hill. Follow his instructions about systematic maintenance and your house will be perpetually new. In future articles he will point out every feature liable to deterioration



■ It may be something of a shock to you to learn that the aborigines of Zanzibar and the head-hunters of N'yamba are in off moments devoted to their little gardens. Now that you have been warned, turn to page 43 and find out about interesting plants of South Africa from Mrs. Coombs. The sketches by Florence McCurdy in themselves are enough to make you yearn for the plants



Rose Marie
by Gorham

ALL the artistry... all the fine craftsmanship in precious metals... for which Gorham has been noted for more than a century, culminate in this distinctive pattern... Rose Marie.

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THE BULLETIN BOARD

THE HOUSE THOREAU'S. Nurserymen are not always so prosaic as Grant Thorburn. When that picturesque first American dealer in seeds and plants came to write his biography, which he published in London in 1834, he called it *Forty Years' Residence in America, or The Doctrine of a Particular Providence.*

Today we would dub his method of getting into the business short luck. He just stumbled on it. He was in groceries. There happened to be some flower pots in his stock that weren't selling. One day he painted a few of them red. Ladies who happened in to buy groceries snapped them up. The next day he painted twice as many. They went. Then he put plants in his painted pots—and with that step slid into the plant and seed business. He lived to see it extend to Boston and New York, with customers all up and down the Atlantic seaboard. Providence plus a pot of red paint turned the trick.

PRAYER FOR RENTERS. To the quaint prayers that we are collecting, we add this supplication, composed, it is said, by Edward VI of England and designed for the devotions of those who rent or lease property: "We heartily pray Thee to send Thy Holy Spirit into the hearts of them that possess the grounds, pastures, and dwelling places, of the earth, that they, remembering themselves to be thy tenants, may not stretch out the rents of their houses and lands but so let them out that the inhabitants thereof may be able to pay."

DEFINITION. For a long time we have been searching for a definition of air conditioning. So many claims have been put forth by manufacturers of these systems that the average homeowner is apt to become bewildered. Well, here's the definition: Air conditioning is a simultaneous and automatic control of temperature, humidity, air circulation and air cleansing. The first two, temperature and humidity, vary with the season; the last two, air circulation and air cleansing, are processes that should be constantly in operation.

HERITAGE AND ARCHITECTURE. It seems that when people begin to think about building a home, they also begin thinking about their grandparents. This harking back to one's personal traditions is almost instinctive. One's choice of architecture, in most cases, is influenced by one's heritage. In countries where traditions are relatively new, a great deal is made of heritage and consequently traditional architecture is apt to predominate.

That is the case in this country and that is one of the reasons why we doubt if Americans will ever accept whole-heartedly for their homes the untraditional utility and sterile lines of Modernism. So far as we've encountered them, Modern designers either have no heritage that they care to remember or are so fed up on tradition that they want to forget it completely.

TOO MUCH SHIRT. The common saying, we hear today that So-and-so has lost his shirt can hold a profound thought. True, many men and women have lost their shirts and, when they were deprived of that garment, made the sublime discovery that they had hearts under those shirts. Some were stuffed shirts and some were stiff shirts and some of us had too much shirt. Without them, we will probably move with more freedom and, let us hope, with more human feeling.

GARDEN VERSE. Years and years ago we published in House & Garden four lines of verse that expressed succinctly the spirit of the garden. And so many times have we been asked for them that we now reprint them. They were written by Phila Parmelee and appeared in the issue of June, 1924—

WARNING

Let not mine enemy,
With whom I have striven,
Come into my garden—
Lest he be forgiven!

AMERICAN ORDER. The decorative capitals of columns are said first to have come about in early Egyptian times when the supporting timbers of temples were decorated with flowers, the three most used being the Palm, the Lotus and the Papyrus. In 450 B. C. Callimachus established the Corinthian order in Greece, using the Acanthus. A bit over a century ago an American order of columns was projected. Benjamin Henry Latrobe, architect of the capital, put a Corn capital on the senate wing. A Tobacco flower capital was used by Jefferson at Monticello. Corn capitals are found at the University of North Carolina. There were also designs for Wheat and Cotton capitals.

ZERO HOUR. Mid-Sunday afternoon, or sometimes it is Sunday midnight, sees the quaint approach, in many a summer resort, of what wives have come to call the zero hour. It is then their husbands, the week-end finished, go back to town. There has been a family dinner. A long list has been made of the things he is to bring up next Saturday. Children are given their last scolding. His bag is packed. He makes a last tour of the garden or takes a final drink. Then the family piles into the car and off to the station they go.

The amount of hectic osculation that takes place on station platforms as the train approaches might lead an observer to think that these wives and children would never see their husbands and fathers again. Not so. These frantic kissings are merely a gesture. He will return. They will be there on the platform to meet him next Saturday. Meanwhile as he settles back in his train seat and she packs the children back into the car, each indulges in a deep sigh of relief.

Q

aware of consequences when her children develop sore throats. One of those dangers, which has appeared in this country despite the vigilance of the Plant Quarantine Act, is the Dutch Elm disease. If your Elm turns yellow and appears to be drying up, send a six-inch piece of a twig to the nearest state agricultural experiment station for diagnosis. Trees with this disease must be cut down and burned.

NOBILITY

She likes to come and sit on her
Her little cat has velvet paws;
While I must hold my tongue and blush:
My kitten's paws are only plush.
—Arthur Guiterman

AUTHORS' AUTHOR. Chapman and Boe[illegible] architects of the house that opens this issue, have their offices in New York. Sarah V. Coombs introduces South African flowers in the first of two articles on the subject. She is high in the councils of the Federated Garden Club of New York. Harries & Reeves, who designed the Flickinger garden, are located in Buffalo. William T. Bonisteel, who writes on Aconites, is Professor of Botany at Fordham University.

SLUM CLEARANCE. It is indicative of the interest in the subject that at a recent conference on slum clearance held in Cleveland over 400 were in attendance. These included city planners, architects, social workers and community representatives from all sections of the country. Their attendance and interest prove to what an extent forward-thinking citizens fear the menace of slums and are willing to come to grips with this evil. The human destruction of men in warfare is negligible compared with the constant attrition of human beings who live in slums.

COUNT RUMFORD. Whenever in Munich you admire the way the Münchners decorate their houses and lampstands with flower boxes, think kindly and proudly of Count Rumford. This distinguished individual began life as James Thompson. Born in Salem, Mass., as a lad he worked in a shop there. During the Revolution, he joined the King's forces and as a Loyalist finally made his way to England where he rose through the ranks to the Colonelcy of a British regiment. The war over, he attracted the attention of the Elector of Bavaria, who invited him to Munich to introduce reforms into his army.

Though he was a successful soldier and driller of troops, he also proved a far-sighted reformer of social evils. He did much for the poor in Munich. He cleaned the streets of beggars. He used soldiers for public works and kept them happy by having a band play while they labored. He ordered all his soldiers to cultivate vegetable gardens and when they went on furlough or were retired, he furnished them with flower seeds and encouraged them to plant gardens. He also encouraged farmers to plant flowers around their homes. To show how they should be grown, he laid out a park in Munich. And, to crown his endeavors, he introduced the Potato into Bavaria.



An exhibition house to live in

To DEMONSTRATE the persistently livable qualities of good taste, the Regency house shown above and described on the following pages will be opened in October at the Fifth Avenue store of W. & J. Sloane, New York. Henry Otis Chapman, Jr. & Harold W. Beder, architects. Complete decorations are by the staff of Sloane's

A Fifth Avenue country house displays Regency taste



CORNER OF THE POWDER ROOM

FIFTH AVENUE is about the last place you'd look for a full size country house. Apartments, yes, and business buildings and shops galore and here and there an isolated town house standing as a gloomily majestic reminder of the day when Fifth Avenue was America's fashionable residence street. But a full-fledged life-size country house, designed and furnished in the Regency style now so fashionable, is another matter.

The story of it goes back a year.

In November a year ago House & Garden featured a one-floor shingle country house with an amazing central living room. This was constructed full size on the first floor of W. & J. Sloane at Fifth Avenue and 47th Street. Instead of the drab commonplace furnishings found in most model houses of this sort, the decorations and equipment were brilliantly chosen and presented. The rooms were the sort that people of good taste would choose to live in. The house demonstrated the fact that one doesn't have to build a large place in order to live well. It was a case of good goods coming in little packages. Over 300,000 people came to see that house and in six different sections of the country it has been erected for permanent living.

Encouraged by this success, W. & J. Sloane are now presenting a two-story Regency house built full scale, and completely furnished and equipped and landscaped, which House & Garden is featuring herewith. It will be on display in their Fifth Avenue store from October 1st on, and the rooms will be reproduced in their Washington shop.

But why was the Regency style chosen? Because it is a traditional type of architecture that lends itself to modern adjustments; because it is one of the two architectural styles—the other being its first cousin, Greek Revival,—that are destined to enjoy wide popularity. So this is really a House of Years, drawing from the beauty of the past and projecting it into the years to come. It is a house that a new bride can long for and a bride of several anniversaries adopt.



IN THE BLUE LIBRARY

This dignified and stimulating presentation is the combined work of Henry Otis Chapman, Jr., and Harold W. Beder, architects; Ross Stewart, decorator; and Armand Tibbetts, landscape architect. The various firms which have contributed to the fabric and equipment will be listed at the end of this article.

The house as presented, due to the confinements of space in the shop lacks the servants' wing and the balancing porch. These are indicated on the plans shown on page 68.

Several building mediums can be applied to this design. The house may be of wood, with flush boarding or shiplap and wooden quoins. Or it may be of face brick or common brick whitewashed. If built of wood, the architects suggest that the body of the house be painted pale gray and the trim, quoins and cornice white, with the shutters and ironwork dark eggplant. Or if of brick, the shutters and trim would be white and the ironwork black. Chimneys would carry on the body color of the house and be topped with black. A brilliant spot of color would be the front door. On the gray wooden house it will be lacquer red and on the white brick a vivid blue. Further color is found in the copper roof of the entrance portico which will be verd.

The complete house has the usual classic balance: on one side is a porch with fluted columns, on the other a service wing with engaged columns.

In addition to the balance and mass of the house, several other features proclaim its ancestry. The flare of the entrance porch roof is typical of the period. Its supporting ironwork and the grilles at the bottom of the French windows are all in the traditional taste. So is the open wooden parapet above. Behind this one has either a flat copper roof or a peaked roof of slate. But the most outstanding feature on the front façade is the bowed middle motif. It makes a gentle arc that relieves the flatness of the two adjacent sections.

From this glimpse of the front we look inside—cross the paved entrance portico, push back the lacquer-red door, and we are in an oval hallway, with stairs swung up the wall. A door to the right gives easy exit to the kitchen. Behind other doors are a coat closet and powder room. Directly ahead the

Old traditions are modernized in these rooms now on display

vista extends through the living room and its French windows to the paved terrace and garden in the rear.

Due to a middle wall running from cellar to attic, the construction is quite simple. On one side the hallway, and isolated from the living room is a library; on the other the kitchen. Behind this middle wall lie the living room and dining room. From both the living room and library French doors open onto a side porch. Beyond the dining room is a pantry, a servants' hall and two maids' rooms and a bath.

Upstairs are three bedrooms and a boudoir that can be used for an emergency bedchamber, and two baths. Each has two exposures that assure good light and ventilation and each has its complement of closets.

Although the cellar has not been fully developed, it could be easily reached from the front hall by introducing a lower stairs below the flight to the second floor. These could lead to a game room. A two-car garage is projected as a separate building to be included in the eventual grounds development.

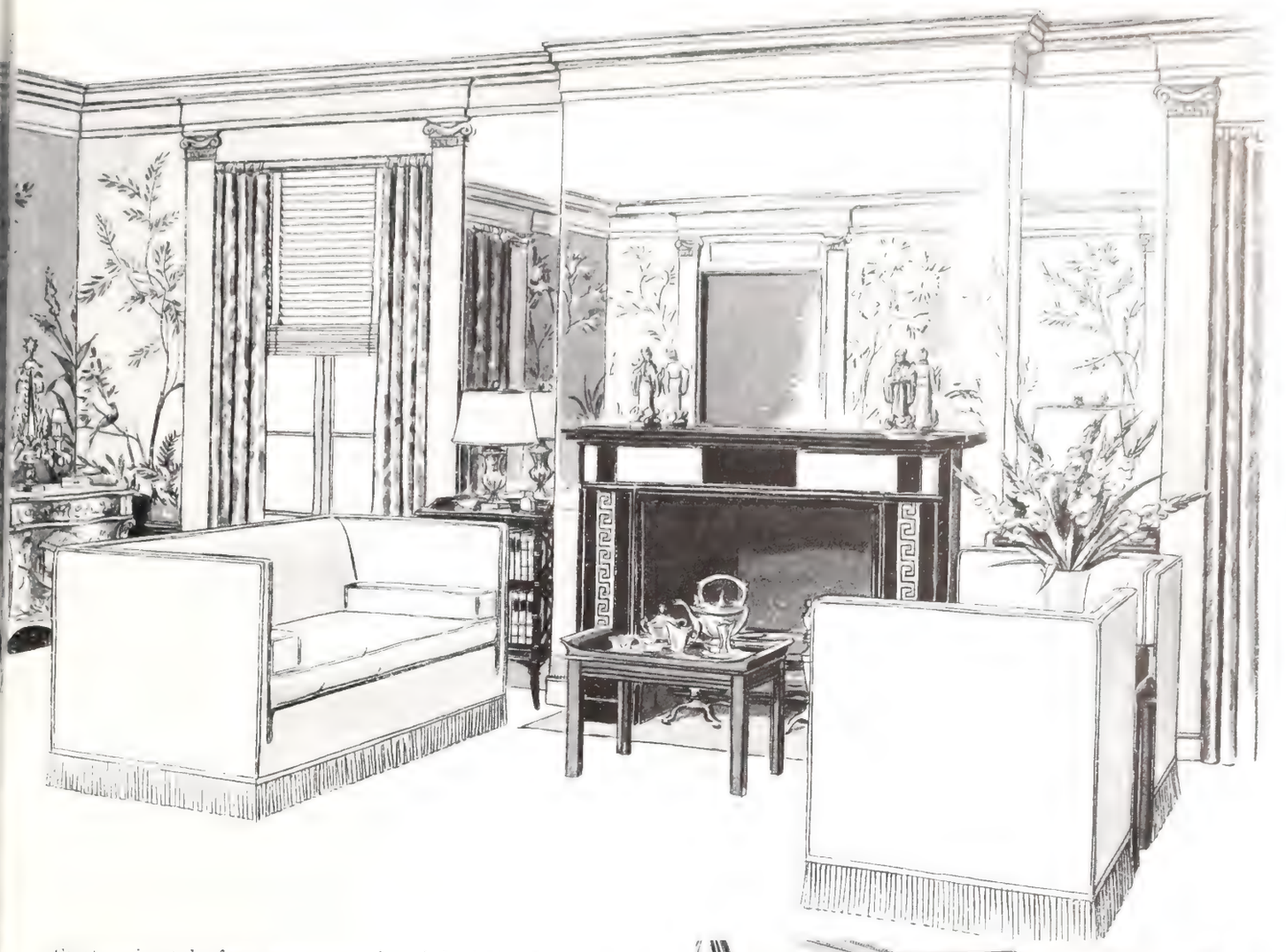
So much for layout of rooms. Now their decoration—



THE LIVING ROOM AND ITS GAME WINDOW



A MODERN REGENCY DINING ROOM



Start again at the front entrance and push back that lacquer red door. The hall is revealed with white walls and a black linoleum floor. Spaced at intervals on this floor are white diamonds. The trim, too, is white, except where occasional architectural details are picked out in black. The stair rail is black wrought iron and brass and on the stairs is laid a rich red chenille carpet. Two black and gold Italian Directoire armchairs with bright yellow leather pads are the only pieces of furniture here. The doors of the coat closet and powder room are decorated with trophy panels in gray and white grisaille.

Behind one of these doors, the powder room has walls painted white with red vertical stripes and bordered top and bottom with red. The trim also is bright red, whereas the door stiles are light gray and the panels white with a gold star in the center of each. The dressing table is set in an alcove, with a flesh-tinted mirror on three sides. The table itself is draped in white taffeta with red trimming and the stool tufted red satin with deep white fringe. On the floor the rug is sheared white sheepskin.

Another door from this hallway leads to the library. Immediately the Early 19th Century is evident, with its Empire and Biedermeier taste. Light maple is selected for the woodwork. The wall paper has a pattern of gold diamonds on a deep blue ground. This blue is reflected in the carpet, which has inlaid designs in blue, yellow and rust. The curtains, made in the Empire style, are white, with a fringed valance of yellow, blue and gold. The desk is mahogany and gold Biedermeier and its accompanying chair is mahogany in antique beige leather. Each side the fireplace stands an Empire barrel bergère in bright gold leather. Under each (*Continued on page 68*)



THE MASTER'S BEDROOM



A GIRL'S ROOM

Dress fabrics step from the clothes press into the living room

AS A BRIGHT thought for fall furnishing, House & Garden suggests smart dress materials for decoration. Entirely practical for curtains and chairs, these fabrics strike a fresh note in texture and design. (A) What could be more effective for covering a man's chair than the tweed below, an American Woolen fabric from McCutcheon? (B) Chanel cashmere for curtains: Altman

SHEER dress woolens bound with contrasting color make soft, effective curtains that will drape and hang beautifully. (C) This thin Forstmann woolen is recommended for curtains or bedspreads. It is obtainable in all the new Fall colors: Lord & Taylor. (D) Use this Chanel organdy with textured surface of tiny raised dots for crisp [illegible] Jan[illegible] McCutcheon



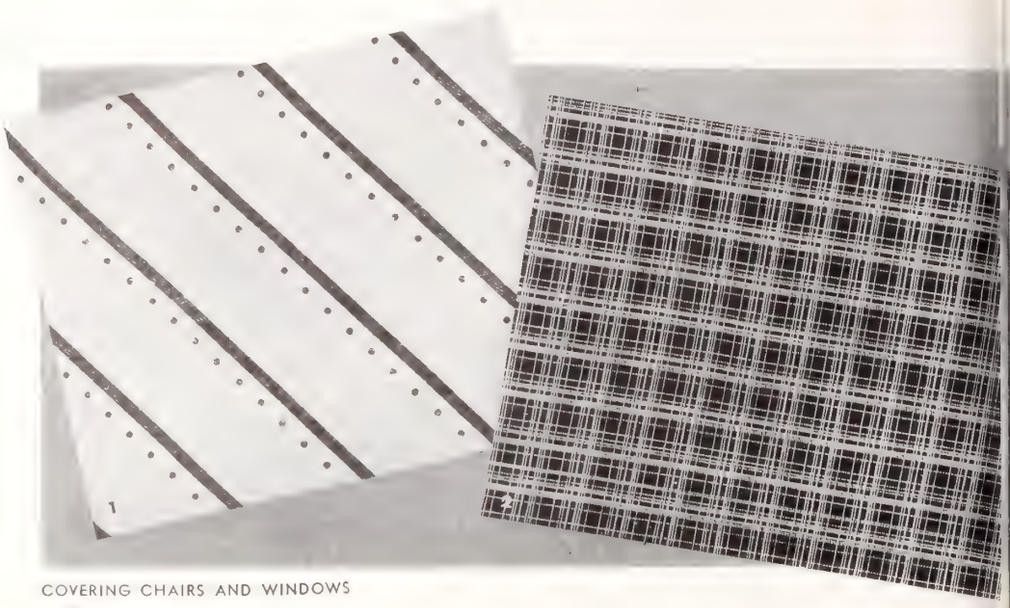


MANY cloths this season could be dressed up ribbed velvet (D) Chanel spot-proof velvet corduroy smart and practical for upholstery. Lewis Mc-Cutcheon. (F) Fall fashions in curtains turn to sheer woolens such as this Forstmann dress fabric shown in a new chartreuse shade: Lord & Taylor. (G) Skinner's durable slipper satin for curtains or chairs: Macy's

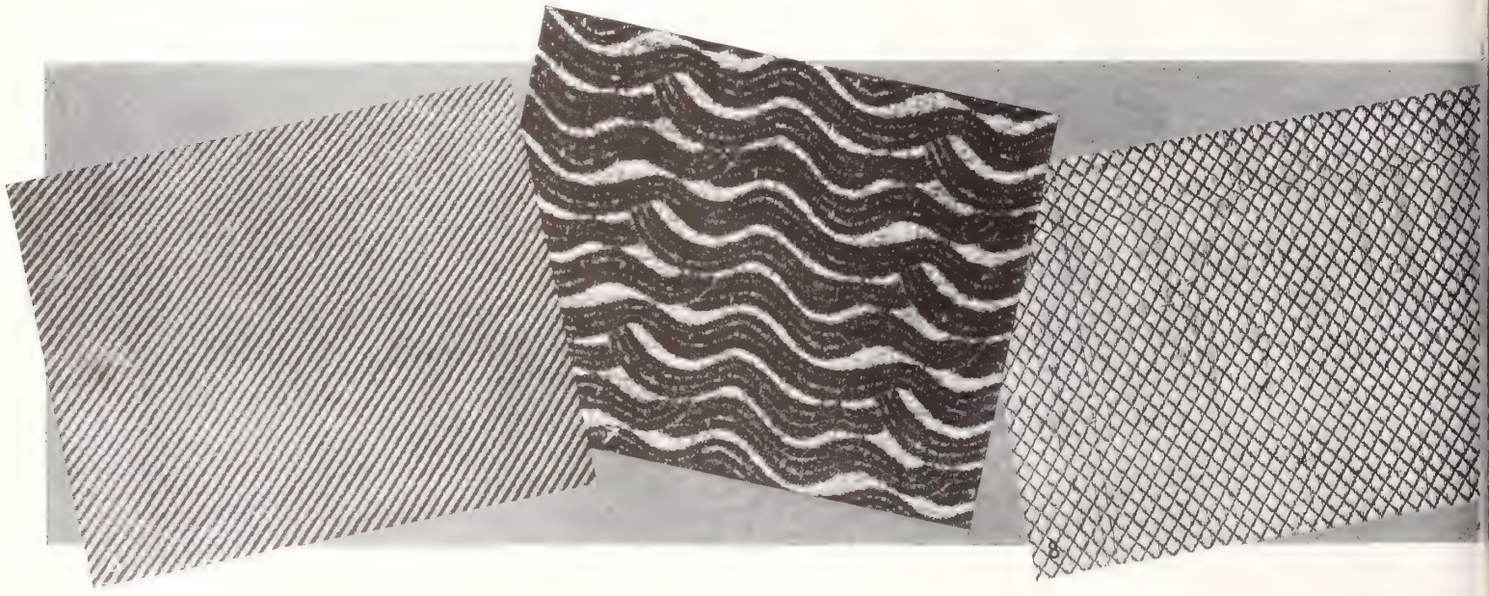
Bedford [illegible] white is among the first color effects of [illegible] material for slip covers, a Maginnis & Thomas heavy taffeta with wool [illegible] Lord & Taylor. (J) Chanel cashmere with flat pleats in brown, [illegible] From B. Altman & Co.

Bold design and rough texture swagger among th

RIGHT. 1. Brown diagonal stripes and dots on an eggshell-colored damask by Schumacher. This is a reversible fabric. 2. Embroidered plaid design in beige and white on heavy, cocoa-colored cotton from Howard & Schaffer. Both: Altman. 3. A heavy quality cotton in a new rough texture. Broad, speckled stripes in brown, coral and green on a natural-colored ground. Guaranteed tub- and sun-fast Orinoka fabric. 4. Dark, sailor-blue accordion drill with raised diagonal stripes of white braid, by Schumacher. These two: Lord & Taylor. 5. A Scandinavian study in checks and stripes on heavy cotton. In coral, brown, green, blue or eggshell on white. A Carrillo fabric: Altman



COVERING CHAIRS AND WINDOWS



RIGHT. 11. A Desley chintz points to a new preference for light designs on dark grounds. In bright, dark blue, with lilacs in eggshell white and light beige. W. & J. Sloane. 12. Emphasizing the same idea—a dark blue Waverly fabric with Directoire design in yellow, brown and white. Macy's. 13. The prize-winner among 300 entrants in a design competition conducted by Johnson & Faulkner. White dots and yellow, coral and bright green flowers on blue chintz. Sloane. 14. Swag drapery in red, white and blue on white chintz by Marshall Field: Taylor & Low. 15. Orchids in reddish plum and mauve, green leaves on soft green chintz by Stroheim & Romann: Lord & Taylor

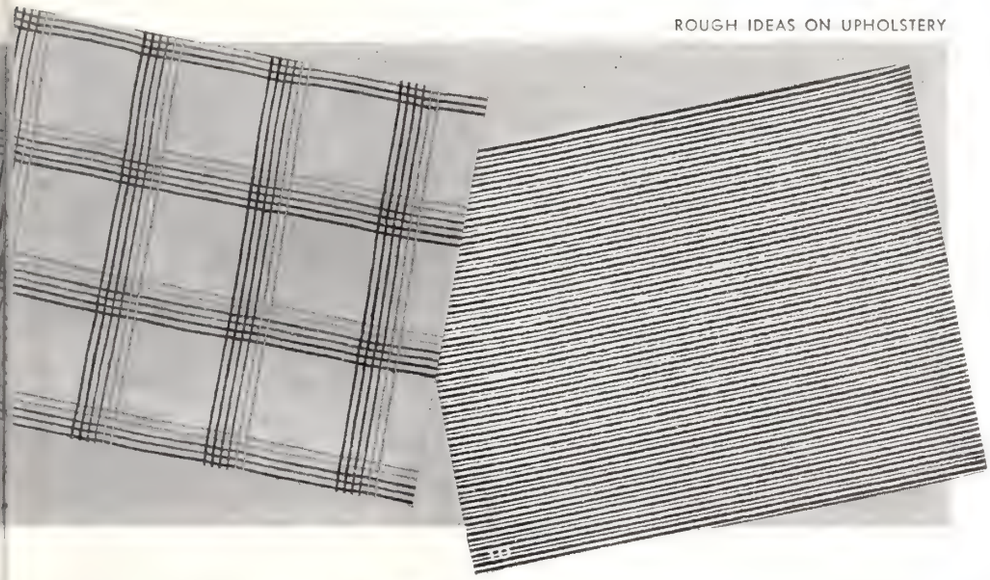


CHINTZES WITH DARK BACKGROUNDS

new fabrics—dark plots for Fall chintzes



ROUGH IDEAS ON UPHOLSTERY



LEFT, 6. A deep-dye velvet, fabric diagonally woven to give striped effect by delicate use of color on white. By Shelton Looms: Sloane. 7. The ocean waves go modern on a contemporary upholstery fabric. Design in Africa brown and white. A cotton and chenille weave by Thorp. 8. Raised squares on an antique satin make an interesting lattice pattern. Eggshell-colored. Thorp fabric: both Lord and Taylor. 9. Large checks on [illegible] linen. Wool embroidery in three shades of green on a natural-colored ground. By Thorp. W. & J. Sloane. 10. Fine, raised stripes of eggshell chenille line up on a tête de nègre cotton from Schumacher. [illegible]



Saturday morning



THE New Deal, under which we are living and working, has given to many men and women a fresh leisure. Hitherto those who lacked employment were embarrassed by the leisure on their hands. It hung heavily. To many it became a hideous void. All play and no work is about as evil a state of existence as any one could devise. Some work and some play is the sane balance of living. The new adjustments under the code provide for many workers a full Saturday. What, we wonder, are people going to do with it?

Most of us are accustomed to a free Saturday afternoon for play. A free Saturday morning is quite a different matter. In the morning we want to be doing something that seems worth-while. Here is a grand chance!

It would be silly to expect that codes and new deals will change human nature. Those who are congenitally lazy will go on being lazy and those who have interests and resourcefulness will go on being active and alert. To the latter group these words are directed.

THE old saying runs that if you want something done, ask a busy man to do it. If these free Saturday mornings are to contribute to happiness, we must look for leadership in the movement to those men and women who have been alert in other fields. And the most important field for their activity is the home.

The first rule of leisure is to use it so that you don't interfere with the other fellow's leisure or work. And the second rule is to occupy yourself with such interests that it makes no difference whether or not financial benefits accrue from them. We work that we may live with a reasonable minimum of worry; we should play to live even better. Whatever hobby is chosen, the genuine leisurist will not depend on it to make money. He should count on it, however, to pay him the reward of accomplishment and satisfaction.

There's not a man or woman living but has said, "How I'd like to take up so-and-so if only I had the time!" Well here's the time. What hobby will you pursue around home?

For spring and summer months, gardening is the first and obvious hobby. During the past few years it has captured the interest of hundreds of thousands of people who never before touched the soil. They have grown vegetables and flowers, they have set out trees and shrubs, they have added health, made their houses more attractive, contributed to the table. But, even more important, they have found a new and refreshing kind of satisfaction. At the end of the year the gardener can look back on a long line of accomplishments. Some of the satisfaction he derives from them is the realization that dollars and cents weren't the be-all and end-all of his labors.

To the man or woman with a bent for mechanics, tinkering around the house has a fascinating appeal. That lamp to fix, that loose shingle to replace, that bit of painting, these and a thousand other odd jobs of house maintenance can be done. One really should keep a Saturday Morning Book and, through the week, jot down in it all the little repair jobs one sees or is asked to do.

Saturday morning is an ideal time for riding a hobby. The number of them is legion. Some require expensive equipment and some none at all. To many men carpentry and all manner of working with wood brings immense satisfaction. They may be content with simple joinery or rise to the ambitious heights of wood carving. Their skill may find satisfaction in a picture frame or a piecrust table. Whatever evolves, it will be the work of their own hands.

Equally satisfactory is pottery and clay modeling. Or working in wrought iron. Or photography. Or sketching. Or even spoiling good white paper with words, that may or may not ever be printed.

Collecting, too, opens up a wide field for Saturday mornings, because it has so many collateral sides. The mere art of acquiring that new cottage figure, that new paper weight, that new bit of Sandwich glass is only the smallest part of collecting. One has to read up on cottage figures and paper weights and glass—their history, the distinctive marks of their makers, the records of other collectors of them, the prices they fetched at sales. The amount of quiet learning and book-keeping one can pursue with any collection takes quite a lot of time and can prove absorbing.

When the ban of Prohibition has been lifted many Americans will go in for collecting wines. Here's a hobby that, ridden well, requires a knowledge of history, geography, soils and climates, vintages, wine-making, wine-care and the place of wines in fine eating. The prince of all wine-hobbyists was the late Prof. George Saintsbury. His *Cellar Book* is a vintner's dream of delights.

Of late there have been revivals in two widely separated collecting fields—postage stamps and tropical fish. The latter has an advantage over the former because you can breed fish but you are apt to get into trouble if you reproduce stamps. Of course, one can't confine breeding to Saturday mornings, but both fish and stamps, as any collector of either will readily attest, consume time pleasantly and bring their own rewards.

PART of the satisfaction derived from gardening or tinkering or carpentry or collecting is the fact that one does it at home. These are essentially the hobbies of people who would rather be home than anywhere else in the world. And in the end the home is made richer by them, and one is happier for being there. If, in this manner, Saturday morning under the New Deal contributes to the stability of the American home, then the nation will be better for it, we will be assured of peaceful and orderly communities and citizens who know and enjoy contentment.

—RICHARDSON WRIGHT.



ANTON BRUEHL

A portfolio of silver gifts for the bride

A NEW SILVER [illegible] pattern is as distinguished as this Gadroon design by the International Silver Company, there is still greater cause for rejoicing. Beautifully simple in its traditional lines, it has grace, dignity and style. This tea group with its charming Georgian furniture and setting was arranged by Pierre Dutel. Watercress sandwiches, madeleines, and thin cakes in the shape of leaves from Henri





ANTON BRUEHL

New designs and traditional patterns

SHELL dishes for bon-bons, nuts or stuffed celery are copies of an old English pattern. Gorham Co. Equally traditional are the column candlesticks, after an English pattern. Gorham Co. The coffee service and tray in a simple design suitable for an Early American setting is also Gorham silver from Black Starr & Frost-Gorham, Inc. The sandwich plate in the Hunt Club pattern (from Gorham) is quite modern in feeling. The candelabrum in the Georgian style is to be found at Black Starr & Frost-Gorham, Inc.

FROM the confusing multitude of patterns House & Garden selects for the bride four new and four older styles of flatware, the first four being new. Commencing at the top of the arc—Rose Marie of Gorham; Gadroon of International Silver; Cascade of the Towle Co.; the Parallel by Georg Jensen; American Directoire, Rogers, Lunt & Bowlen; Fiddle Thread, Frank W. Smith Co.; Lamarie, Watson Company; and Normandie, R. Wallace & Sons. Of any of these the autumn bride can well be proud



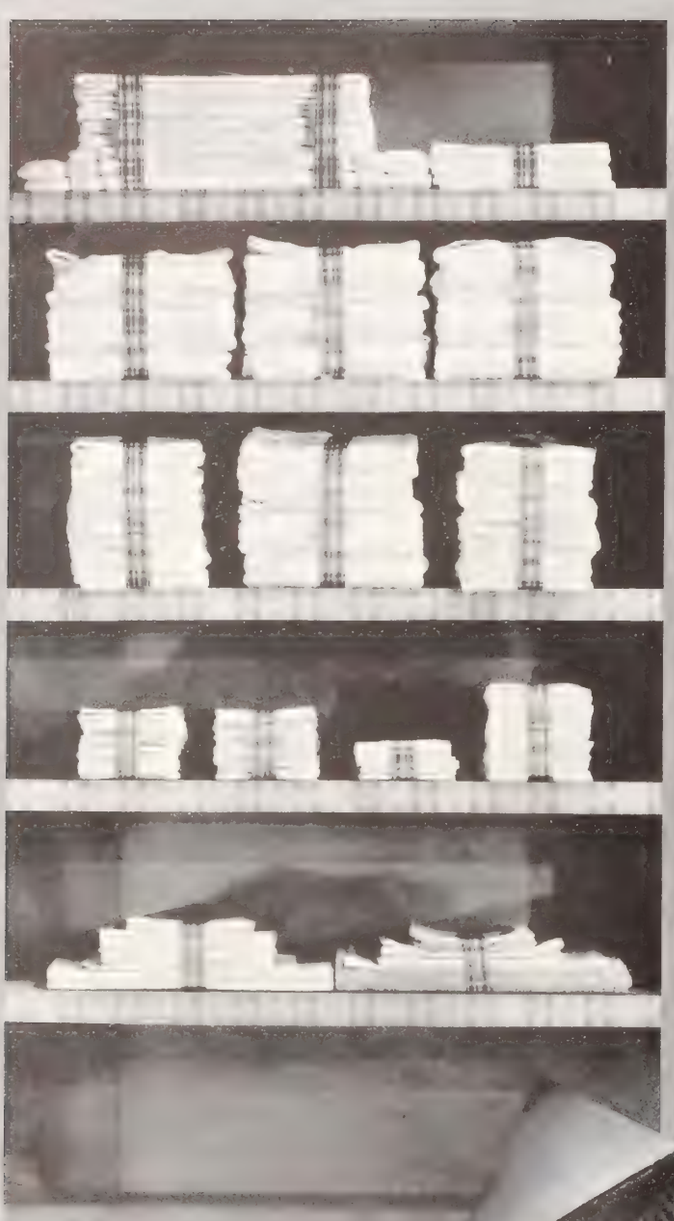
ANTON BRUEHL



To become the heirlooms of tomorrow

PULL out of the sky (and your purse) a silver moon for the bride. At the top, a Georgian pattern with fluted foot and sides, from Black Starr & Frost-Gorham. Below it, an American Directoire design from Rogers, Lunt & Bowlen. To one side, a little mayonnaise dish copied from Paul Revere pattern by Gorham, and from the same source the scalloped melon-shaped bowl. Another heavily bordered design is from Black Starr & Frost-Gorham. Lower right, a Contempora pattern of Reed & Barton

THE Craftsman tea set at top comes in three or five pieces with coffee pot and slop bowl. From Towle Co. From Reed & Barton comes the silver water pitcher in the St. George pattern. The little bon-bon and nut dishes in old-fashioned leaf design go well with a Victorian table. From Reed & Barton, who also produce the oblong tray with fluted edge. It is large enough to hold eight glasses. Finally, two tea caddies that are copies of old English patterns, from Black Starr & Frost-Gorham, Inc.

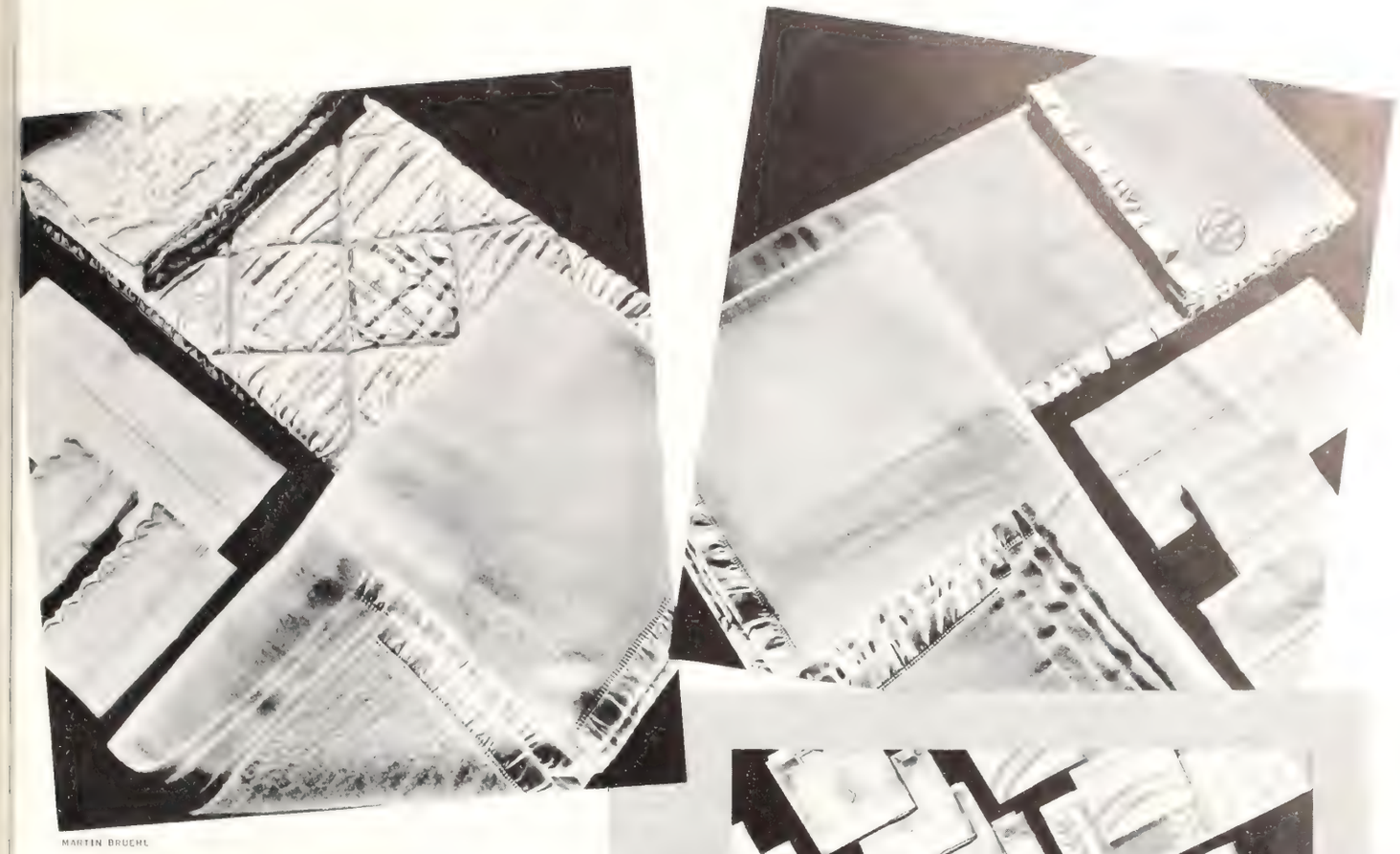


When a girl marries —her linens begin

2 linen cloths $25
2 dozen napkins 25
1 large lace cloth 25
1 oblong luncheon set 10
1 tea set 8.75
1 dozen tea napkins 5
2 tray cloths 3
2 colored luncheon sets 12.50
1 dozen cocktail napkins 9
12 percale sheets 36
12 pillow cases 10.20
3 dozen linen towels 16.50
1 dozen guest towels 5
1 dozen bath towels 9.60
1 dozen large bath towels 25.00
1 dozen face cloths 2
2 bath mats 4.50
$217.95

The budget outlined above was planned by Wolfshon, The Linens shown in the closet are from the same firm





MARTIN BRUEHL

ABOVE: Bed linen for the bride. White satin convertibles quilted and decorated with a monogram in blue: Carlin Comforts. White wool Kenwood blanket with a satin binding: James McCutcheon. White sheets and pillowcases with two rows of hemstitching and embroidered edges. By Pepperell; from Macy's. Upper right photograph: Bed linen for groom. Beige wool blankets, satin binding in self color. Both by North Star. Beige hemstitched Wamsutta sheets and pillowcases: All from B. Altman

PANEL at right. Upper photograph (dinner): Left—white damask: Grande Maison de Blanc. Center—écru damask monogram: Mosse. Upper right—white damask: McGibbon. Center photograph (tea and luncheon): Left—linen and filet tea set: McGibbon. Upper right—white linen luncheon cloth, daisies on yellow panel. Lower right—green tea set, white and gray border: Mosse. Lower photograph (breakfast): Rose and white, wide stripes: Mosse. Bubble design and blue and white stripes: McGibbon

THE closet on the page opposite is painted gray with moldings outlined in white. Each shelf is edged with red, white and gray plaid paper from Barrie & Desmond. Matching plaid ribbon—one end tacked to the outer edge of the shelf and the other end weighted—is thrown over each pile of linen to eliminate tying. The cupboard at the bottom holds blankets. Shelving plan in closet by Aguilar, Inc. In the insert opposite. Red and white towels, face cloths and bath mats with red, white and gray monograms: Mosse



Still-life flower studies at Easthampton tended to go Oriental in this year's show



At the flower show of the Garden Club of Easthampton, L. I., held recently, the peak of interest seemed to center in the still-life arrangements of flowers and fruit in shadow boxes. The first prize was awarded to Mrs. Shepard Krech and Mrs. Tiffany Jones for this group of five Japanese Iris flowers in a Cookeen pictorial container



SAMUEL H. GOTTSCHO

Nowadays it is almost inconceivable to hold a flower show without a Chinese moongate. Easthampton offered no exception to the rule. The wall of the moongate was banked with vines, evergreens and Hemerocallis and the garden beyond held an embowered Buddha shrine

Continuing the Oriental urge (and it is noticeable how many makers of these still-life studies are persistently Oriental) was the group by Mrs. Rodney Burnett. A Chinese vase on a stand held sprays of colorful Maple leaves, with small images of native priests grouped about its base

Mrs. E. H. Fawcett and Miss [illegible] were awarded second prize for the group to the right. Against a dull gold background was set a basement of amber marble. A Modern Apricot cream Grape purple and red Plume Cleome in Lily Pad and Begonia Leaves made the composition

Mrs. Arthur Hillyer won third prize with a composition below. A gold tissue background was repeated in the gold fruit of the foreground. At the other side stood a ceramic cock in white. The peak of the triangle was a white and gold, compote holding a loose arrangement of Petunias









Since Hemerocallis are Orient[illegible] it was natural for Mrs. Frederick K. Hollister to give an Oriental background to her group of them. She used soft toned Chinese fabrics for the rear wall and floor, and small decorative accessories that lent color notes to the [illegible] of her study

Mrs. Lorenzo E. Woodhouse centered most of her efforts on inanimate material—a fine ceramic statue, a bowl and two small bird figures in the foreground. These were set against draped velvet. She used the soft pink beads of Spirea Anthony Waterer for accents in her floral composition



Upward lead the patterned garden stairs

OF GARDEN steps there are many, many variations. Of them all, the most interesting are those which present a distinctive pattern in perfect harmony with their surroundings. Such a stairway, in the Z. G. Simmons garden at Greenwich, Conn., is here presented. It utilizes Belgian blocks and was designed by James Y. Rippin, architect and craftsman, associated with Isabella Pendleton, landscape architect of the garden

South African plants for American gardeners

By Sarah V. Coombs

Almost any garden is attractive in spring, thanks largely to Holland and Switzerland with their bulbs and rock plants. May and June bring reward to many a lazy gardener, for flowering shrubs and some Roses, Honeysuckle and perennial Pinks bloom year after year with little care and fill the owner with an agreeable feeling of pride and accomplishment.

But after June the exhibition falls off and few places could be emptier so far as flowers are concerned than most American gardens in July and August. Their state is sad enough till the annuals come in abundance. With September the owner's pride revives. The gardens are gay with color, yes, but so much alike! Season after season the same Zinnias, Marigolds and Petunias and all the others bloom. They are a fine sturdy lot and should not be neglected, but—is there no room for something new among all these standbys? A relative of mine once took as her ward a small waif, to save her from a life in the poorhouse where she was apparently stranded, and Barbara's inelegant but expressive remark when anything failed to please her was, "It's stale to me eye." I quote Barbara mentally many times when I look at gardens. Stale they often are, but they do not have to be.

Why not as a mild form of gambling try a few new varieties? In all the world we shall find no such wealth to choose from as in South Africa, that almost mythical land where unbelievable profusion and gorgeousness exist in the native flora. It *will* be a gamble, for we shall have to learn their tricks and their manners, but the reward will be great. The whole country is so rich in beautiful and interesting and sometimes freakish plants that the botanists have not even classified them all yet. Brilliant pictures of the South African flowers fill the old gardening books. Many are found in English gardens but they are nearly all strangers to us. Some will grow easily, others will be more difficult; but isn't it about time that we stopped doing only the easy task and grappled with plant problems as the English do and as our best gardeners do, trying to find each plant's likes and dislikes?

Most of the South African plants can be grown in our greenhouses and many of these will grow also out-of-doors as our summer bulbous ones do. Many annuals will do well in our climate which with its hot, dry summers often suits them better than England's damper air. With few exceptions, they will grow out-of-doors all the year in the South and in California.

South Africa lies between the parallels which in the northern hemisphere enclose the miles from Cuba to the northern part of South Carolina. Its climate is of several types. In the western part, winter rains and summer drought produce a flora gorgeous and abundant in the springtime but later in the season rather that of a semi-arid land. In the interior and on the east coast, the winters are dry and such rains as there are come in summer. The eastern range of mountains shows a semi-tropical growth, especially on its southern and south-eastern slopes. In many parts of the country stretches a great grassy veldt showing only an occasional tree or shrub. Sometimes there are desert conditions and again we find a crowded forest growth.

It is a region enormously rich in bulbous plants, some of which we will take up in this article and others in the next, but let us begin now with some other interesting plants which may be grown quickly from seed. Everything described may be bought in the United States with one exception, *Venidium calendulaceum,* which may be obtained quickly from England. Thanks are due to Mr. T. H. Everett N. D. H. of the New York Botanical Garden, for his help and advice in compiling a list of worth-while flowers for our gardens, sunrooms and greenhouses.

Gerberas, Nemesias and Dimorphothecas are all interesting but have been grown already in many gardens. Even *Gazania rigens* with the *splendens* hybrids are fairly well known. We will take up instead such comparative strangers as *Felicia bergeriana* and *F. anelloides.* The former has yellow-eyed Daisy-like flowers of an intense blue, a blue as clear and pure as that of a Gentian. It grows about 6″ tall and blooms from June till frost. Like most of the South Africans, it likes full sun. Seeds may be sown out-of-doors but it is better to start them early in gentle heat and set out in May or June. They make a fine border. *F. anelloides,* the Blue Marguerite, is an old greenhouse plant, to be treated like a Cineraria. It has exquisite sky-blue flowers. A splendid pot plant which may be planted out in summer in a protected place.

Two other good composites with Daisy-like flowers are *Venidium fastuosum* and *Ursinia anethoides. V. fastuosum* grows nearly 3′ tall and has beautifully rayed flowers of a flaming orange-red with a purple-black zone at the base of the petals and a black center. The flowers are 4″ to 5″ across. Grayish silky foliage. Treat as a half-hardy annual. Sunny situation. *V. calendulaceum* is another fine variety. *Ursinia anethoides* has brilliant orange flowers over 2″ in



CRASSULA RUBICUNDA









diameter with a purple zone around the center. Height 1′. Fine for cutting. Treat as a half-hardy annual for out-of-doors or start in January for the greenhouse. Sunny position.

Heliophila (sun-loving) *linearifolia* is a Cress-like flower in long racemes of a lovely blue with a white eye. It grows very freely and is fine in masses. May also be grown as a cool greenhouse plant.

Choosing among South African flowers is like going to a banquet when one is on a diet. There are so many, such beautiful gorgeous creatures, that choice is difficult. An enormously large and interesting group is that of the succulents. Garden literature of the Cape lists many thousands of them, of every shape, color and kind of beauty or queerness or both. The Mesembryanthemums (midday flowers) alone need volumes. Many are beautiful, many so odd and grotesque as to be almost unbelievable. Some of them cover the veldt practically overnight with a carpet of brilliant color. Grown in cooler climates they are to be treated mostly as greenhouse or sunroom plants as we often treat our Cacti and Sedums. They may be set out in summer and will grow contentedly enough in our rock gardens till cool weather. Sun-loving, they particularly like a light sandy loam mixed with brick rubbish broken small. They need very little water in winter. To mention only four of all the hundreds: *Mesembryanthemum aureum,* flowers orange-gold, 2″ across, petals in many series, wonderfully brilliant; *M. roseum,* flowers clear rose-pink, borne in masses; *M. tigrinum,* Tiger's Jaw, stemless,

South Africa offers a vast array of flowers strange to our eyes and worthy of any experimental gardener's attention. Some are pictured: 1—*Haworthia cymbiformis,* a succulent with green leaves and creamy flowers. 2—Mesembryanthemum, often called Ice Plant. 3—*Richardia elliottiana,* a yellow Calla Lily. 4—*Felicia anelloides,* the Blue Marguerite, which is by way of being an excellent pot plant for summer setting out



5



6



7



8

CONTINUING the story, one can well try 5—*Ursinia anthemoides*, with orange flowers and a fondness for sun. 6—*Aloe saponaria*, which needs a winter greenhouse or sun room but can be planted out in summer. 7—*Heliophila lincarifolia*, fine for massing, with its long racemes of blue, white-eyed blossoms. 8—*Haworthia margaretifera*, whose broad rosettes and dainty brownish cream flowers are distinctive

large yellow flowers, leaves long, green and marbled with white, turned-up edges with long soft teeth; *M. tricolor* is a dwarf half-hardy annual. Flowers crimson, pink and white with a dark center. Height 3″. Fine for the rockery.

Of *Rochea coccinea*, an old favorite, long known as *Crassula coccinea*, the well-known botanist Curtis wrote in 1799: "No succulent is superior to it, whether we regard its grandeur, the curious growth of its leaves, or the rich colour of its scarlet blossoms readily produced on plants of a moderate size." It likes a peaty soil and good drainage, plenty of sun but moist atmosphere. Scarlet flowers in summer. Fragrant. Sheltered position outdoors in summer. The Crassulas are to be treated like other tender succulents. They need much sunlight. Open air in summer, little water in winter. Soil, sandy loam. There are some desirable members of this family, many growing in charming little tufts and having bright flowers. *C. rubicunda* Brilliancy is a plant with handsome scarlet flowers in summer; 2′ to 3′ tall; flower clusters 4″ to 6″ across.

Aloes are other good succulents, needing greenhouse or sun-room treatment in winter. They may be planted out in summer. Of the many species, I mention only *saponaria* and *latifolia*. *A. saponaria:* Leaves gray-green or purplish, racemes of bright orange-scarlet flowers, short and compact. Varies into many forms. *A. latifolia:* perhaps a variety of the former, with sage-green leaves, blotched. Short dense raceme of flowers, orange-scarlet.

The Haworthias are similar to the (*Continued on page 72*)

First aid for perennial borders

By Louise Beebe Wilder



DOUBLE PYRETHRUM

FOXGLOVES

ERIGERON QUAKERESS

As surely as seasons wax and wane the gardener is confronted with the time when he must "do something" to that most troublesome adjunct of the garden, the herbaceous border. Each of us who has looked his borders fairly in the face this summer (and not as a mother regards a beloved child, with excuses on her lips and infinite tolerance in her heart) is less than satisfied. For when is a herbaceous border wholly satisfactory? Almost never!

I am not sure but that I should call the herbaceous border the bad child of the garden, so seldom does it come up to our expectations, so almost invariably does it disappoint us and flout our utmost efforts to perfect it. The trouble is, as it is so often with the unruly child, we expect something of it that it simply cannot be. We expect it to present to us for at least five months of the year—May, June, July, August and September—a radiant and flawless face. This, in our climate where prolonged droughts and torrid heat rush the plants in and out of bloom with disconcerting speed, and torrential rains thrash the flowers to a pulp and lay low the strongest stalks, is a wellnigh impossible accomplishment. Even in the British Isles, where the herbaceous border is at its best because the garden practitioners have reached a high degree of skill in this branch of their art and where the climate is more gentle-tempered, it is not the easily turned trick it seems to envious beholders from our shores. Even there subterfuges must be resorted to. With my own eyes I have seen (even in Miss Jekyll's matchless garden) pots of Lilies and annuals in full bloom being craftily dropped into such sections of the border as have failed to come up to standard.

I don't know any reason why this practice is not playing the garden game in a perfectly legitimate way, but somehow one always has a sense of its being not quite fair. In any case it is an expensive ruse, or expedient, necessitating glass and gardeners and what not—things which most of us are rather short on.

The herbaceous border, it seems to me, should be made to stand on its own merits and we, perhaps, should be satisfied with something less than crass perfection. There will be periods in every carefully made border when it will smile graciously from end to end, but there will also be (unless we practice expert pot-dropping) periods when it will be not so good.

At any rate there is always something that may be done to improve it. Once in every three or four years the border should be completely turned out, re-dug and refertilized, the plants rearranged. This is preferably done in early spring. At this season the most we can do is to pick out the most glaring defects and remedy them to the best of our knowledge and ability. There will undoubtedly be a certain amount of elimination to be done; some plants will have proved unworthy in our sight, or have turned out to be depredatious weeds. Such should be torn out and thrown upon the rubbish heap. Do not worry along with plants you do not admire or that give you unnecessary trouble. Of some fast spreaders you may be very fond and these, such as the Helianthuses, Boltonias and Bocconia, will need drastic curbing. Seedlings of Phlox, Coreopsis, Hollyhocks, Foxgloves and the like will have sprung up in the wrong places. These, save the Phlox seedlings which will invariably turn out to be worthless, may be transplanted to situations where they will be effective. Certain clumps of Phlox, Moonpenny Daisies, Delphiniums, Pyre-



CAMPANULA MACRANTHA ALBA



ACONITUM WILSONI



FUNKIA SIEBOLDIANA



DIANTHUS BARBA

thrums and Campanulas, will require to be divided and reset. Do not hesitate to discard the old spent portions; retain only the young and vigorous growths from the outside of the clump. Loosely woven clumps, such as Heucheras, some Campanulas, Moonpenny Daisies, may be pulled apart with the fingers; for heavy, tight clumps of Phlox, Hemerocallis, Delphinium, a sharp knife will be required, or two hand forks may be inserted back to back in the clump and pressed together to wrench it apart. Biennials, if they have bloomed, will have disappeared and their places must be filled.

Thus we shall have two things especially in mind in this autumn renovation: the filling of blank spaces left by death or removal, and the addition of plants to the portions of the border that need pepping up or toning down. In these operations we shall of course keep in mind the pleasing association of colors, whether in harmony or in contrast, and the agreeable juxtaposition of plants of contrasting foliage and habit. In illustration of this latter dictum such examples as the associations of Iris and Lupin may be cited, or of Japanese Iris and Astilbe, Hosta and Gypsophila, Baptisia and Thermopsis.

A little well-rotted manure, bonemeal or other fertilizer (*Continued on page* 76)

An expert demonstrates how plants are propagated

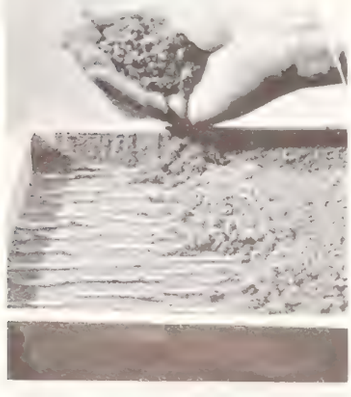


PERENNIAL PHLOX

Last month we presented the various stages in the propagation of Pandanus and Rubber Plant, as demonstrated by Montague Free, Horticulturist of the Brooklyn Botanic Garden. The series now continues under Mr. Free's direction with hardy Phlox and Geranium. At left, the type of Phlox roots which are selected for root cuttings



After the strong fleshy roots have been removed from the Phlox clump they are bunched and, with a sharp knife, cleanly cut into sections about an inch in length. It is from these short pieces of fresh root that the new plants will develop. At all stages of their handling, of course, the cuttings must be protected from severe drying



The next step is to set the prepared root cuttings in rows on an even bed of sand, covering them with more of the same material. In this medium, which is kept damp, they remain until new growth gets under way. This simple method of propagating hardy Phlox by root cuttings may be carried out successfully in either the fall or the spring



As a result of their interment in the damp sand the sections of Phlox roots send out new top growth and feeding roots. You will notice that most of this fresh development occurs at and near the ends of the cuttings. The plantlet thus produced will retain all the definite characteristics of the parent plant from which it was taken

G. W. HARTING

GERANIUM

The ordinary type of flowering Geranium is readily propagated by means of stem cuttings, handled as in this series of photographs. The first picture shows a healthy plant as it appears when lifted from its growing site and after a number of cuttings have been removed from it. All of the terminal shoots are being cut for this purpose



After removal from the parent plant the lower leaves and flower buds are trimmed from the cuttings with a knife, preparatory to insertion in the rooting bed. In each case the basal cut is made just below a node, or joint in the stem. In the present picture the cuttings lying at the right are prepared by this trimming and ready for planting



When comparatively few cuttings are being made they may be inserted in pans of damp sand until they have developed good roots, and then potted up in soil. An ordinary pencil makes a good dibber for making the holes to receive thick-stemmed cuttings like these Geraniums. Its blunt end is used to press the sand back and down into place



When the cuttings have been removed the parent plant is potted and encouraged to grow so as to serve as a stock for the production of still more cuttings. This method of propagation provides an easy way in which a considerable number of new plants can be produced each season by a home gardener from a parent of favorite color or type



G. W. HARTING

Fresh light on growing better Aconites



By William J. Bonisteel

At the end of July the Aconites have been blooming in my garden since the first of June and there will be one or more types in flower until the heavy frost arrives. Nearly six months of blooms! How many other garden plants can boast of such a flowering period? Last year the late bloomers stood a temperature of 26° Fahrenheit before they succumbed. In the region of New York Aconites are often in bloom during the last few weeks in November.

These plants, known to our grandmothers and great great grandmothers as Monkshood, have an unusual flower formation. Nature, wishing to protect the pistils and stamens of the flower, made two of the showy petal-like structures grow together, then stretched them out a bit and made them bend over the essential parts, forming a hood. This hood conceals a pair of sugar secreting organs or nectaries which provides abundant food for the bumble bees acting as pollinators for these plants. The Aconites belong to the Buttercup group of plants, or Ranunculaceae, and have the Delphinium for their nearest relative.

The natural habitat of the Aconites is in the mountainous regions of the Old World, the Rocky Mountains, and sparsely in the eastern United States. A rare and notable early bloomer is *Aconitum noveboracense* of our eastern mountains. Its normal flowering period is in July and August, though in sheltered places of New York it blooms in late May. This flower should be given ample protection by the conservation forces in the States in which it occurs. A brief study shows that it, growing near the banks of small streams, likes a more or less damp soil. The partial shade of half open woods gives enough sunshine. The soil is a mixture of leafmold and sand, and sometimes is associated with clay. Any good garden soil will suffice for Aconites provided abundant moisture is present. A good soaking of water will prove to be more efficient than several wettings with the hose where your location does not have the natural moisture in the soil.

When should Aconites be planted? Much has been written about the proper time to set out our many ornamental favorites. True, one may remove almost any plant at nearly any time of year if sufficient soil is taken with it, but this is not always ideal. This is particularly the case with dormant plants and those which need to be transported long distances. This article is concerned with the dormant tubers that are normally sold by our nurserymen, and not with seed germination and seedlings. Success with the Aconites depends almost entirely upon planting in the fall. It may seem a long time to wait until the next summer to see the prize that you have secured but your patience will surely be rewarded.

It is said that Dr. J. E. Weaver studied the root systems of plants by having his students dig down and find out the extent of the absorbing organs and depths to which plants go for water and mineral material. In fact the amateur gardener would learn much about his plants if he, too, would dig down and see what was going on in the soil. We are indebted to Weaver for his work in this important field.

One of the best of the late blooming Aconites is *A. wilsoni*, brought back from China by the late Dr. Wilson. The underground portion of this plant at the flowering period is shown in the lower right photograph on this page. The stem passes down to the old tuber, which is in the center. Sufficient food was stored in this old tuber to permit an early growth in the spring. There are two new daughter tubers each with a prominent bud which will in turn give rise to a new plant the following year. *A. wilsoni* usually produces two daughter tubers, while *A. noveboracense* gives rise to only one. In certain Aconites there are as many as thirteen daughter tubers but few (*Continued on page* 70)



Above, *Aconitum volubile*, a climbing species. Below, left to right: Tubers and root systems, showing the effects of deep planting on their development; a seedling of *A. napellus neapolitanum*, two daughter tubers growing from an old tuber of *A. wilsoni*



ROBERT MACLEAN GLASGOW

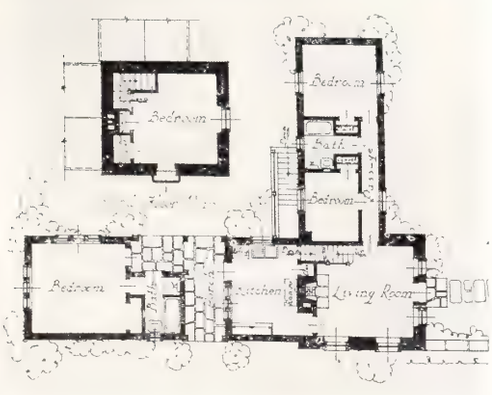
Connecticut gate-lodge home goes Norman

On the J. M. Kaplan estate at Greenwich, Conn., a gate-lodge that is really a complete small home adds appreciably to the general interest. The lodge is of Norman design in native random fieldstone, whitewashed. At the other side of the gate is a supplementary unit with garage and tool shed. Frank J. Forster & R. A. Gallimore, architects



HOUSE and drive are situated to take advantage of the fine trees that border the estate. At sides and rear are grass terraces. The wing parallel to the road in the view at right houses a guest room and bath separated from the house by a loggia-porch that cuts completely through. Charles W. Leavitt & Son, landscape architects

THIS small residence is made up in "L" form, with living room, kitchen and a second story bedroom at the apex, and bedrooms in the wings. The principal entrance is at the side behind the gate, and the service entrance is concealed by the porch that separates the guest wing. Except immediately over the living room there is no second floor





On a high ridge between a verdant valley and the sea





CUATRO VIENTOS, the California home of Mr. J. Henry Behrens, has an ideal location on top of Mission Ridge, overlooking Montecito Valley on the north, Santa Barbara and the Pacific. The name is Spanish for "Four Winds". Reginald D. Johnson, architect

ABOVE and at left are views of the front, or north façade. The patio here is devoted to shade-loving plants—Camellias, Begonias, etc., and many exotic sorts. Space between tiles filled with Chinese Moss. Doors are 17th Century Spanish in carved walnut









The lower pictures on the opposite page are views of the rear patio. This patio contains the sun-loving plants, rare varieties of Hawaiian Hibiscus being featured. One section of the garden is given over to Cacti and succulents, of which over five hundred varieties are represented from many deserts of the world

In one corner of the two-story entrance hall furnished entirely with antique pieces is an exceptionally fine 17th Century carved oak Sacristy cabinet flanked by iron torchères of the same period. The heraldic wall-hanging, emblazoned with the arms of Castile, Grenada, Valencia, etc., comes from a town hall in Spain



To the left of the living room, decorated in Spanish [illegible] is a [illegible] one of the best in this country. Drop front of top has delicately pierced and gilded ornamental ironwork applied on red velvet. The interior is decorated with ivory inlay, encrusted with red and [illegible] the [illegible] were [illegible] by M. Bel[illegible]

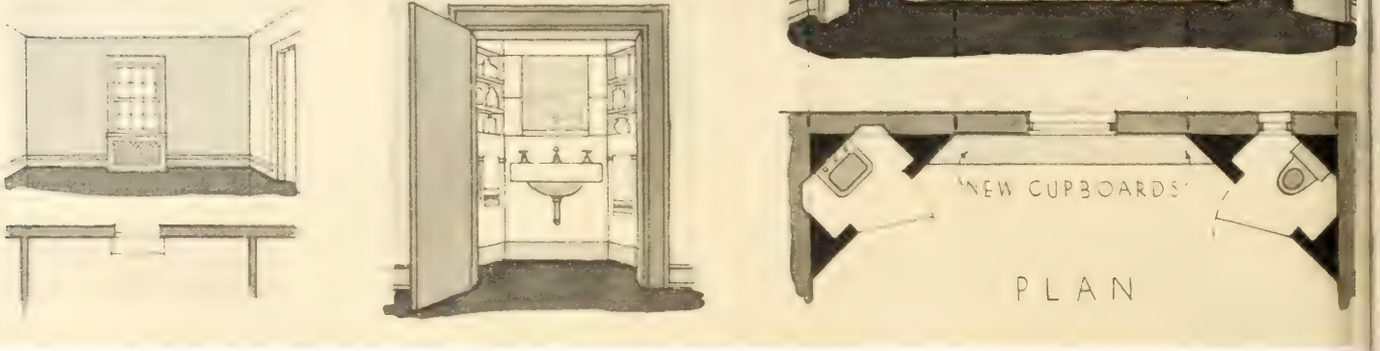
X + Y = New bathroom facilities when x = present conditions and y = a modest expenditure

By Gerald K. Geerlin

Not so long ago one's home was decidedly more comfortable than an average hotel. But now that is not so true as regards bathroom facilities. While a modern hotel room has its separate bath, the home often provides only one bath to every three bedrooms. While each bedroom need not boast a full-fledged bathroom in the average house, an economical equivalent may be approximated suitably in some such manner as shown at right

When it is not feasible to add a bathroom or to sacrifice an existing bedroom, a possible solution lies in cutting off the corners of a large bedroom. The cost of partitions, doors and small window in the toilet fixture compartment, should be from about $6. up. A first-class lavatory costs from $37 up, a toilet fixture (one-piece and noiseless) from $45 up. Window-seat cupboards as shown can be built-in for about $12

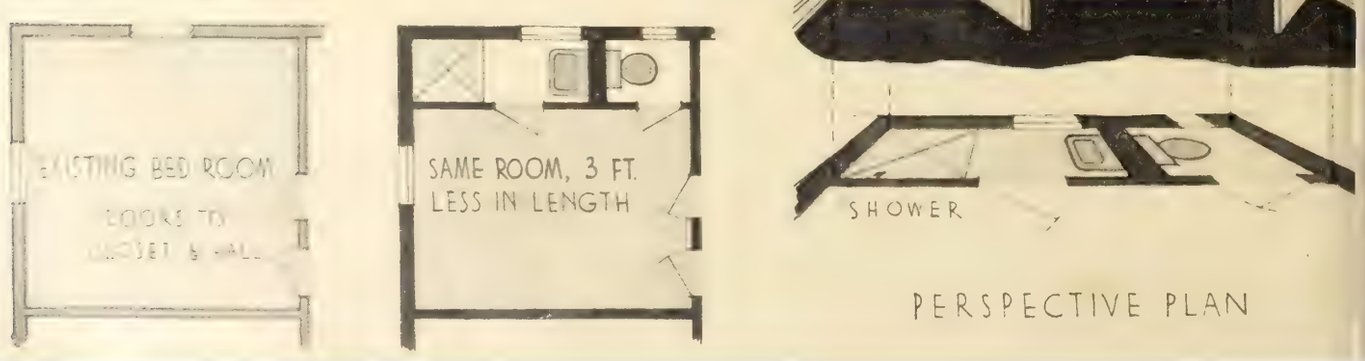
X + Y =



Rare the house which at some time or other does not need a full quota of bathroom fixtures added to at least one bedroom. Particularly when the male constituents, young and parental, yearn for shower baths. These facilities are frequently more important than bedroom floor space. If so, and if the room can spare 3' at one end, a plausible solution is to provide two compartments as shown adjacent

To build up the new partitions (coating them with cement plaster), including doors and new small window, would cost in the neighborhood of $70. Imitation (but satisfactory) tile will cost 30¢ per sq. ft. installed. Genuine white tile on the walls costs about 90¢ per square foot; floor tile, 75¢ up. A shower fixture, and installation in the room, runs from $89 up. Lavatory and toilet fixture prices are given at top of the page

X + Y =



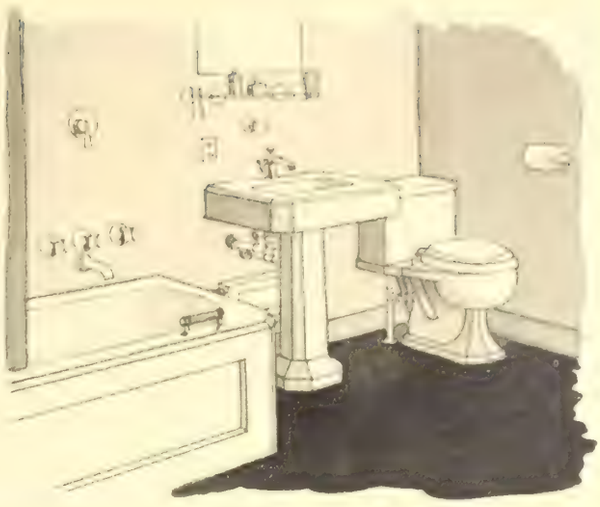
Just as bustles date the tintypes in your family album, so does antiquated plumbing proclaim the age of your house. Modern wall coverings and furnishings can transform living rooms, but only new plumbing fixtures rejuvenate the bath

The cost of the three matched fixtures shown right is: tub with all tub and shower fittings, $109; pedestal lavatory, $43.50; toilet fixture (one piece), $52. Labor for installation will vary according to conditions - average $100

X + Y =



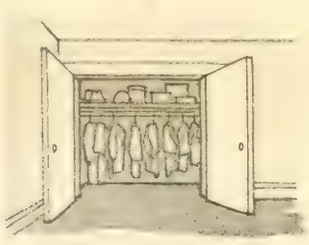




If your house is well supplied with closets but lacking in bathing facilities, consider the advisability of moving the contents of a closet into a wardrobe and chest of drawers, and installing a new bathroom unit with no exposed pipes

This prefabricated bathroom unit consists of medicine cabinet and mirror, light reflectors, towel cabinet, lavatory and bar between its supporting legs for towels. It is 7 ft. 9 in. high, 34 in. wide, and costs $75 without installation

X + Y =



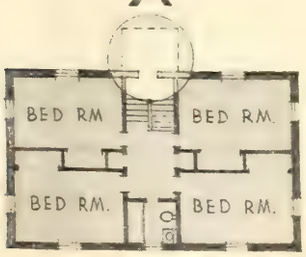


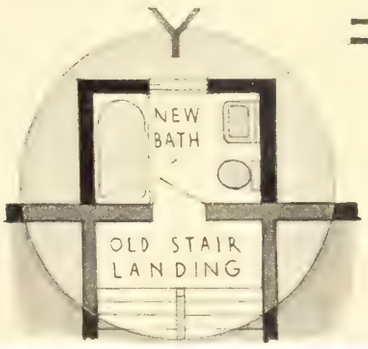


Does your bedroom floor have one bath only, and defy you to install one? If the stair hall is at all like the general plan shown below, a practical solution lies in building out a bathroom at the stair landing level, as indicated in the circle

The entire cost of an addition projecting from the face of the house as shown below and at right, would be about $500, including plumbing fixtures. The new bath will be equally usable from both the bedrooms and from the first floor

X + Y =







Keep your house from slipping back

By Julius Gregory

CONTRARY to popular belief, houses don't stand still. They either march forward or they slip back. Build a house today, pay little or no attention to it, and tomorrow it starts slipping. You won't notice it unless you keep a sharp eye out. But if you do keep a close watch it probably won't slip, because you'll be interested enough to push it forward.

Proper maintenance keeps a house on the march along with the times. But the fact is that except when the necessity for some repair or replacement forces his attention, the average home-owner does not consider maintenance needs. Even then the problem of maintenance as a definite factor to be dealt with does not usually occur to him. If too many things go wrong over a short period he is very apt to blame the builder for doing a poor job, while the real fact is that he, himself, is not paying the reasonable attention to his investment that any proposition in which so much value is tied up should warrant. When we stop to realize the many elements that go together in the make-up of a house, and the forces to which each in a varying degree is subject—ordinary wear and tear of usage, wind and rain, heat and cold, expansion and contraction, to mention only the elementary ones—we begin to gain an appreciation of the need for watchful care.

WHEN we buy an automobile we get a set of tools and a book telling how to keep it in best running order, with explicit directions as to how often the oil should be changed, besides the many other things which must periodically be looked after. In regard to mechanical refrigerators, oil burners, etc., we have been educated to the value of servicing. There has, however, been no definite educational campaign on the care of a house. How many people, for example, are aware that the boiler of their heating system should be cleaned at least once a year; or that such a simple thing as the gutter which takes the water from the roof should have similar attention?

Some men can do much themselves in looking after the small things of a house, such as fixing a lock, or putting a washer on a faucet, but few can do much more. The painter is called in, more often the plumber, to make an emergency repair. They do not come again until sent for. We go along on a basis of haphazard upkeep instead of systematic maintenance.

In the construction of a house, the specification of the architect, in general, calls upon the builder to guarantee his work for the period of a year, and upon such things as roofs and waterproofing, where the possibilities of damage are great in the event of a breakdown, a guarantee of five years is demanded. The responsibility of the builder is his guarantee. Furthermore, in the case of manufactured articles built into the house, such as steel sash, hardware, plumbing fixtures, and the many other contrivances that go to make up a building, the responsibility of the manufacturer is one of the strongest guarantees there could be. The last bulwark for the owner is the architect, who in the event of trouble smooths the way and sees that each contractor and manufacturer lives up to his promises. Most all of this applies to the new house and means that the owner has at least one year of grace before he actually begins to take over the real upkeep, and that year should be one of preparation and training. The owner should try hard to become familiar with the working parts of the building, particularly the heating and plumbing systems. Certainly in that time he will find out, if he looks, that wood shrinks and swells, and that paint wears through usage, that the heating plant is apt to be temperamental and the plumbing makes its demands. This realization is sometimes something of a shock to the proud possessor of a nice new house, but it is bound to come, and should bring with it something of an understanding of the necessity for maintenance.

The proper maintenance of a house means not alone that the value is kept up but goes much further than that. Good maintenance includes keeping a house so up-to-date that if a mortgage comes due there is little or no question of depreciation; and if one wants to sell the house, it is always in condition to stand thorough inspection.

A SYSTEM of inspections made at stated intervals, preferably by experts is not too much of an undertaking. It should be possible to employ a general contractor to do this work, who, after checking the roof, walls, plumbing, heating and all other elements, would not only make a list of recommendations but at the same time would give estimates for each of the things to be done. Such a procedure would be equivalent to the servicing of an automobile and could be carried out in the same manner. In some parts of the country alert builders are doing just this work, some on a yearly basis of payment.

Too much emphasis cannot be put upon the value of good care because it reduces the expense of maintenance to a minimum.

The man who takes proper care of his house usually understands the need for maintenance. He knows that the outside should be painted at regular intervals, and that the surfaces of his floors should not be allowed to wear down to the wood. He is the type that realizes the terrific strain excessive heat has upon plaster, woodwork and paint, and is careful to avoid damaging extremes of temperature. Such a person comprehends and carries out the upkeep of his house as a matter of common-sense protection of his investment, knowing that failure means inevitable loss in value.

WHETHER a man has the ability and enjoys puttering around his house or is without the knack for wielding the paint brush or tools, he should keep his property in order. However good he may be, his work as a carpenter or painter is limited, and in the event of emergency he must fall back upon a professional. If he can have his work done by the contractor who built the house, so much the better. If not, he should always try to have the same contractor, plumber and heating man, so that he will have some one familiar with the individual peculiarities.

In giving a house an inspection for maintenance repairs, one would begin with the cellar and look for settlement cracks, leaks, floor cracks and the many small things that are liable to happen to the masonry. He would look over the chimneys for cracks, especially around the top, and would examine the flues for obstructions and soot, following something of the same sort with the fireplaces. He might then take up the heating system, and beginning with the boiler go right through the entire plant, piping, valves, radiators and insulation. In this manner should inspections and the necessary repairs be made. After one general review and repairs have been made, succeeding inspections by the same workmen would be comparatively simple.

It is proposed in the articles that follow to point out and outline a systematized method of house maintenance. Each part of the house will be taken up in detail, with a description of its functions, its liability to failure, and its care. This series will give to the owner the essential directions for the care, repair and maintenance of his house and equip him so that he will begin to know at least as much about it as he does about his automobile.





GEORGE W. HARTING



Ensembling the bathroom in fine furniture fit for a bride

ABOVE. A bath-dressing room takes its decorative cue from furniture painted black and silver with flame-colored lining. Dressing table, hamper and towel rack, and other furniture shown are matched bathroom accessories now made by the Church Manufacturing Co. in a wide variety of excellent color combinations. The Directoire motif is used throughout. Upper left. Green and black hamper, front opening.

LEFT. A smaller dressing table and hamper painted soft green and black with peach lining. Green and white latticed wall paper and green linoleum floor. Lights in frosted glass tubes on either side of the mirror. The wall brackets—black with green trim—are part of the ensemble. Insert, left. A hanging shelf and mirror combination. Wall papers: Imperial Paper Co. Glassware: Charles Hall. Martex towels from Mosse



The bulbous Irises stand ready to add fresh beauty to your hardy plantings

THE bulbous Irises are strangers to most American gardens, yet the long duration of their blossoms, their hardiness and their beauty of form and coloring all entitle them to an enthusiastic reception. They like deeply dug, gritty soil in a warm sunny place. Plant them from August to October, placing the base of the bulbs twice as deep as their height. Lift and divide them every three years.

Pictured here are: 1—Zuidervelt, a new hybrid Dutch, lavender-violet shaded to wistaria-violet. 2—Golden Wonder, bright cadmium with orange chrome center. 3—Another Dutch, Golden Glory, lemon-yellow and apricot. 4—Jan Weenix, pale violet, pallid grayish blue and orange. 5—Theodore Wyck, very lovely in its cornflower-blue with a contrasting narrow orange stripe.

What ten dollars will buy in the way of choice plants

Not in years have there been such opportunities to purchase first class plants as now exist. The depression has pushed prices down and, odd as it may seem at first glance, has raised the quality in many, many instances. What has really happened is that the growers, determined to make their offerings more attractive, have emphasized the production of the finer species and varieties. Thus it results that many of the plant catalogs of today contain moderate-priced material which, at any figure, would hardly have been dreamed of three years ago. Some of it is wholly new, much of it represents improvements upon already well established sorts. All in all, this autumn of 1933 is outstandingly a buyer's market for all who seek their gardens' real improvement.

As a guide to some of these opportunities House & Garden has prepared the following selections covering a number of particularly worthy plant families. In each list the amount to be expended comes to approximately ten dollars and is determined from prices quoted by first-class, reliable concerns. All of the plants are hardy and will succeed under average good garden conditions. The suggestions begin with—

HEMEROCALLIS

Citrina—Large lemon yellow, fragrant, 3′, June-July. 25c
Middendorffi—Rich chrome yellow, 2′, flowers in May. 25c
Thunbergi—Rich buttercup yellow, 4′, flowers in July. 25c
Bay State—Brilliant deep yellow, 4′, late June. $1.10
Gypsy—Deep orange, 3′, early July. $1.10
J. A. Crawford—Rich apricot yellow shaded light cadmium, 4′, late June. $1.10
Mrs. W. H. Wyman—Lovely light pale lemon yellow, 4′, Aug. 1st. $1.10

ORIENTAL POPPIES

Beauty of Livermore—Dark crimson. 40c
Fairy—Pink. 50c
Lula A. Neeley—Brilliant ox-blood red. Very fine. 45c
May Sadler—Salmon pink. 40c
Mrs. Perry—Apricot. 35c
Olympia—Scarlet. 40c
Perry's White—White. 45c

VERONICAS

Amethystina Royal Blue—Rich Gentian blue. 35c
Gentianoides—Pale blue edged deep blue, unusual combination. 30c
Rupestris Heavenly Blue—Bright blue, prostrate, 40c
Incana—Blue flowers, whitened woolly foliage. 25c
Longifolia subsessilis—Especially fine, 2′. Large flower spikes. 40c
Spicata—Violet blue, very fine. 25c

TALL BEARDED IRIS (3 FOR $1.00)

Candlelight—Pale lavender & yellow
Cardinal—Red-purple
Chartier—White
Cinnabar—Dark red
Elsinore—Yellow with lilac
Gay Hussar—Lemon and blood red
Germaine Perthuis—Violet bicolor
Midgard—Soft pink with yellow
Realm—Rich blue
Souv. de Letitia Michaud—Pale blue

EARLY DWARF IRIS

Black Midget—Black purple. 50c
Buzzer—Ageratum blue. 75c
Candida—Creamy white. 75c
Glee—Yellow. $1.50
Harbor Lights—Light yellow. $1
Judy—Ruby. $1.50
Lutea—Yellow. $1
Primrose Yellow—Yellow flecked lavender. $1
Purity—White. $1
Wendy—Blue and white. $1

MISCELLANEOUS IRIS

Butterfly—Soft blue Siberian. 50c
Emperor—Deep violet Siberian. 25c
Red Emperor—Wine red Siberian. $1.50
White Dove—White Siberian. $1
Aurea—Yellow Spuria. 50c
Cristata—White Dwarf Crested. 25c
Gracilipes—Pale lilac Dwarf Crested. 75c
Tectorum alba—White Japanese Roof Iris. Not often seen. $1.50
Pseudacorus—Yellow Water Flag. 25c
Albatross—White Japanese. $2
Mahogany—Purple-red Japanese. 3 for $1

LILACS

Hugo Koster—Single reddish. $1.25
Jan Van Tol—Single white. $1.25
Lamartine—Single rosy mauve. $1.25
Mirabeau—Single rosy lavender. $1.25
Mme. Lemoine—Double white. $1.25
President Grevy—Double deep blue. $1.25
Charles Joly—Double violet purple. $1.25
Lamarck—Double rosy lilac. $1.25

LILIES

Auratum platyphyllum—White, spotted yellow. 55c
Canadense flavum—Bell-like yellow flowers. 25c
Canadense rubrum—Bell-like red flowers, fine color. 25c
Candidum—Snowy white. 50c
Columbianum—Bright [illegible] spotted purple
Hansoni—Yellow [illegible]
Regale—White shading to brown and pink; yellow throat. 35c
Speciosum rubrum—Vivid red. 35c
Superbum—Bright orange red, spotted purple. 25c
Tenuifolium—Nodding scarlet flowers, rather dwarf. 20c
Tigrinum fl. pl.—Orange red, purple-black spots. 30c
Washingtonianum—Rich wine color. $1
Batemanniae—Apricot color. 40c
Browni—Creamy white inside, purple outside. $1
Chalcedonicum—The scarlet Turk's cap. Very fine. $2
Henryi—Bright orange yellow. 50c
Testaceum—Soft apricot. $1.25

GIANT TRUMPET NARCISSUS

Duke of Bedford—Perianth white, deep yellow frilled trumpet. $2 doz.
Glory of Sassenheim—Pure white perianth, rich yellow trumpet. $1 doz.

MEDIUM TRUMPET NARCISSUS

Albatross—Perianth large, flat, white; cup pale citron with scarlet edge. $1 doz.
Autocrat—Clear golden yellow. $1 doz.
Lady Godiva—Perianth pure white, large, spreading; cup pale yellow, edged orange scarlet. $1 doz.
Red Beacon—Perianth broad white, orange scarlet cup. $1.50 doz.

POETICUS NARCISSUS

Cassandra—Perianth white; canary yellow cup edged with bright red. $1.50 doz.
Poeticus ornatus—Pure white perianth, saffron cup tinged rosy scarlet—a delightful flower. $1 doz.

PEONIES

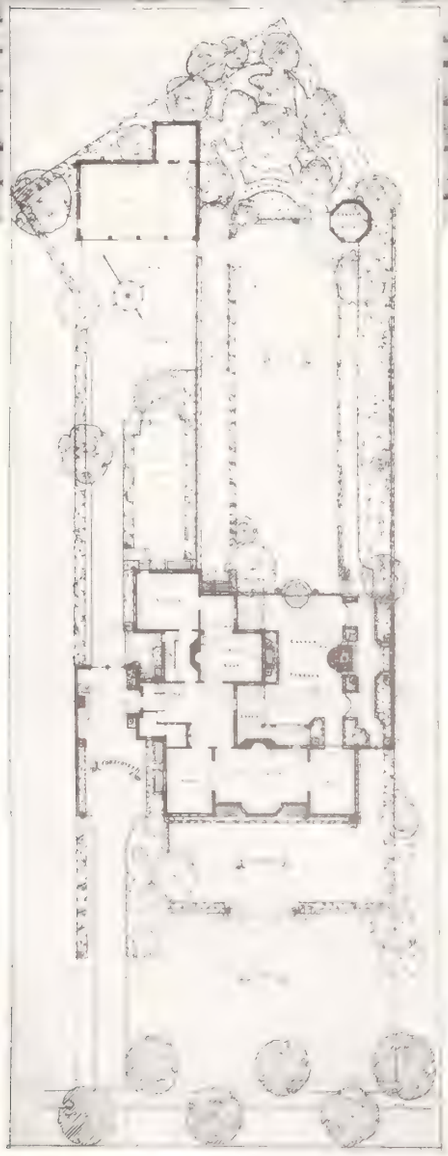
Adolphe Rousseau—Deep red. $1
Baroness Schroeder—White. 75c
Claire Dubois—Pink. $1.25
Festiva maxima—White flecked red. 50c
Karl Rosenfield—Red. $1
Marie Crousse—Salmon pink. $1.25
Sarah Bernhardt—Pink. $1.25
L'Etincelante—Single carmine. $2

HYBRID TEA ROSES

Etoile de Holland—Red. $1
Independence Day—Yellow. $1
Kaiserin Auguste Viktoria—Cream. $1
M. Edouard Herriot—Coral. $1

(Continued on page 73)





The sweeping style in garden design









THE garden of S. M. Flickinger, at Buffalo, N. Y., presents an interesting study of broad, restful open spaces as applied to design. At top of opposite page is the main garden as seen from the sunroom. The plan shows the entire layout of the property

THE view at the top of this page is the reverse of the large one opposite and shows clearly the intimate relation of the lawn and garden to the house. It affords, too, an example of development of a garden on the axis of a suitable feature of the dwelling

AT THE left is the garden terrace which, by means of semicircular steps, connects freely with the main lawn. The landscape architect, Eric J. Reeves, has been particularly happy in his blending of these two essential component parts of the scheme

IN THE wall of the entrance court, directly opposite the front door, are the little fountain and basin shown in the center. The photograph at right, of the path on the breakfast room axis, indicates fencing and arbor separating garden and service areas

Italian Provincial commodes of the 18th Century · By Robert Carrère

THE "chest of drawers" in English, "commode" in French and more erroneously translated "bureau" was the newcomer to the world of furniture, in this period of the 18th Century. Introduced at the court of France under Louis XIV, the popularity of the commode spread so rapidly that by the end of his reign it had come to be an accepted and popular piece of furniture. Taking the place of the chest or *casone* used in conjunction with the wardrobe *armoire* or *guardaroba,* throughout the previous centuries, it soon displaced the former entirely. That "Necessity is the mother of invention" applies to furniture, as well as to all the arts and crafts is perfectly exemplified by this addition to the long list of furniture pieces then existing; that the mode of living, clothes, manners, and customs of an age, are reflected in their surroundings cannot be denied.

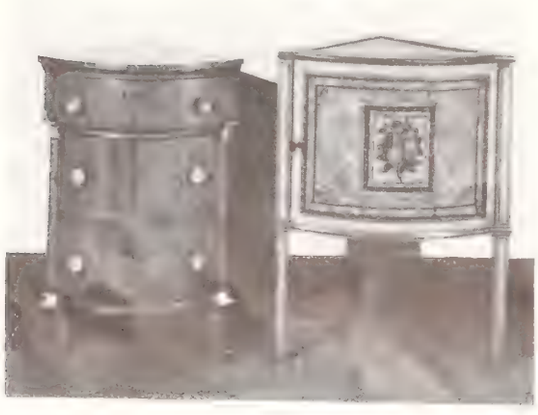


Previously, in the Middle Ages, when the fashion of the day had dictated heavy robes of velvet, copiously trimmed with fur, in order to withstand the frigid temperature of stone-walled castles and houses, the wearing apparel had been confined chiefly to heavy, warm outer garments. These were easily disposed of, laid one on top of the other in great chests, without fear of crushing. As tapestries and wood paneling came into use, their assistance to the heat from the single fireplace in the principal rooms brought about the introduction of lighter clothes of silken brocades, and with these came the great hanging-cupboards. These latter occasionally had a drawer or two at the bottom for small accessories such as scarfs and shawls.

However, when life at the French Court revolutionized the ideas of comfort and luxury for the civilized world, the costumes again went through a fundamental change. With the adoption of thinner materials—taffetas, faille and satin—the number of the smaller articles of wear increased surprisingly. Thin linen and lace under-garments, silk stockings, velvet and satin ribbons, artificial flowers, cosmetics in hitherto unknown popularity, spread like wildfire; feathers, plumes, lace, buckles and endless trimmings were the order of the day. So the commode was born, with its drawer upon drawer, to store these treasures of greater or less degree.

Ponderous and clumsy at first, built of thick, heavy sections of wood, the drawers were small editions of the chests, sliding in and out of a rack frame, with closed sides and a top. They crudely conformed to the style of the day, but were distinctly utilitarian objects and were sparingly used. At the time of their inception the art of *pietra dura,* or the inlay of elaborate designs with semi-precious stones, had been developed to the greatest perfection that the world had ever seen, in the studios under the patronage of the Grand Dukes of Tuscany. The earliest commodes of Louis XIV's court were, therefore, in the prevailing fashion, exhibition pieces of this costly and much treasured art. Encrusted with stones, ivory, mother-of-pearl and built of exotic woods, they were distinctly importations from Italy and cataloged as *meuble de luxe.*

From this gorgeous ancestor, the commode or chest-of-drawers sprang, reaching its highest development in the next reign, that of Louis XV in France, and later in England under the influence of Sheraton and Adam. The over-ornamentation and elaborate piling on of decoration were translated, under the guidance of the ladies of Louis XV's court, into a taste based rather on elegance of form, attention to detail and choice of material that has never been surpassed. Boule, who developed the art of swelling curves, Caffieri with his masterpieces in bronze appliquè, the Martins with their lacquered chinoiserie, brought about the climax, and the commode in this





TOP, above. Walnut commode, ivory inlay, Hepplewhite [illegible]. Empire corner piece. At right, fine example of inlay on satinwood. R. H. Macy

THE *commodini* at right are respectively: fruitwood, Louis XVI legs; walnut, Hepplewhite type inlay; fruitwood, black and white [illegible] R. H. Macy



period rose to its apotheosis, Venice leading all others on Italian soil.

At the same time Chippendale and to a certain extent Hepplewhite kept their eyes on the French fashion, the former working in solid mahogany, with carving for ornament; the latter using hard woods for the frames and principal surfaces but adapting simplified inlay for enrichment. They brought about the perfection in construction that had been wanting in the Continental models. Drawers that slide easily, that are light to lift, and frames so joined and glued that they did not warp, crack, and finally split apart were the ultimate English contributions to the chest-of-drawers.

In Italy, examples of all the various phases of this period may be found. In Venice, Florence and Turin, centers of established court life, the pieces of this type of furniture compared more than favorably with the best in England and France. As to design, finish, either painted or inlaid, they copied well. In the metal work of mounts and appliqués they were sadly inferior. The best examples of furniture can be found treasured in palaces, private collections of foreigners, and museums, that prove the Italians were ardent imitators of the Northern fashions and taste but their artists and artisans in the world of the metal crafts had gone the way of painting and sculpture. Like Michelangelo and Raphael, in the world of architecture and painting, Benvenuto Cellini, who had (*Continued on page* 84)

A





THE Italian commode to the left is an elaborate type popular in Rome and Genoa. It is walnut handsomely inlaid in olive and fruit woods in geometrical foliated scrolls and garlands. Courtesy R. H. Macy

ABOVE. Italian chest-of-drawers in natural polished walnut, contrasting inlay. This piece is particularly noteworthy for its simplicity. It is in fine scale for modern apartments. Burton, Price & M

The Gardener's Calendar for October

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1. [illegible]	2. All hardy rooting plants should be afforded the protection of a winter mulch of manure. This [illegible] Blackberries, and other small fruits. Such a mulch will protect them winter injury and also add plant food to the soil which will be helpful next [illegible]	3. Start mulching Rhododendrons with leaves or manure. This is not only for the purpose of protecting the roots, but it will also furnish the plants with nourishment. Dead leaves of dead leaves to use are those from Oak trees, for they are acid in character as they decay.	4. This is an excellent time to put into execution any changes in your garden such as old borders, dwarf hedges, trellises for fruit plants, changes in watering systems, etc. Growth is practically over for the season and consequently any plants involved can be properly moved.	5. Don't neglect to get Hyacinths and other early flowering types of bulbous plants boxed up or planted in pots preparatory to forcing them in the greenhouse. When planning for this don't forget that many of the fine modern Daffodil varieties are good for forcing purposes.	6. The planting of new trees may be attended to at this time. Fall plantings usually give better results than where work of this sort is done in spring, except with a few sorts, notably Dogwood and species of Birch. Deciduous shrubs may also be put in now, generally speaking.	7. Dig up and store all tender bulbous plants such as Gladiolus, Dahlias, etc. The Dahlias must be stored in sand or in boxes and kept in a cool, dark but not too dry cellar. One of the best packing materials for Dahlias is peat moss. Packing is not needed for Gladiolus corms.
8. Cauliflower not starting to head up should be lifted very carefully and placed in frames where it will mature properly. The plants may also be planted in tubs and put under cover. If they are left out in the garden the chances are they will be caught by cold weather.	9. Celery must be kept hilled. While doing this, hold the stalks together tightly with the hand to prevent dirt from getting down into the heart. Keep hilling from both sides of the row as the plants grow. Instead of hilling, boards and dead leaves may be used as covering.	10. Dig up the [illegible] of the vegetable crops planted in the greenhouse or heated frames. Lettuce, Cauliflower, Spinach, Radishes and Beans require fortnightly seeding. The modern electrically heated frames are excellent for these outdoor crops.	11. A few root of Parsley, planted in pots and placed on the kitchen window-sill, will keep any ordinary family supplied all winter with an abundance of this valuable green. Besides their culinary usefulness, such plants have a decorative value not to be scorned.	12. What about some bulbs for house forcing to bloom about Christmas time, such as Paperwhites, Tulips and Trumpet Narcissus? This is the time to start them. It should not be forgotten that prices for first-class bulbs are low this fall, even for many of the finer new varieties.	13. If you have heated frames of any kind, why not use them for the forcing of quick maturing vegetables such as Radishes, Spinach, Beans, and other old favorites? Sometimes such frames can be heated by an extension added to the regular house piping system.	14. Carrots, Beets and other root crops should be gathered and after the tops are removed they can be stored in trenches out-of-doors or in a cool cellar or regular root house. When storing, the conditions to guard against are extremes of cold, heat, dryness and dampness.
15. Any changes in the flower borders should be made now. [illegible] types of flowers may be easily determined at this time, even by the beginner. This is a favorable time to set out new plants of practically all perennials except those that bloom in fall, which need [illegible]	16. Stop feeding the greenhouse Chrysanthemums just as soon as the buds show color. It is a good practice to shade the greenhouse slightly in order that development may be normal. Outdoor Chrysanthemums may be protected from frost on cold nights with cloth screens.	17. Don't forget to plant a few of the more hardy types of Narcissus in some secluded corner of the grounds where they may go on naturalizing and spreading by themselves year after year. American grown bulbs are now of excellent quality and can be bought in wide variety.	18. This is an excellent time to destroy any aphids which may be on the White Pines and other evergreens. Spray all the trees thoroughly with strong tobacco and soap mixture. Don't think that the conifers are trouble-proof; they have their own special insect and disease enemies.	19. When husking Corn any exceptionally fine ears should be set aside and saved for seed next year. The ears should be hung up in some dry place where they will be safe from rats and mice. By such selection year after year you may build up a superior strain of your own.	20. Don't neglect to mulch, with manure or any loose material, all evergreens that have been transplanted during the current year. The results will well repay you. Before applying the mulch, soak the ground with water to a depth of two or three feet, especially if the season is dry.	21. Potatoes and other root crops stored in the cellar should be looked over occasionally to prevent damage by decay. Remove all decayed or soft tubers at once, lest the trouble spread to other sound ones. It doesn't take long for damage of this sort to develop if neglected.
22. After the foliage falls all fruit trees and other deciduous trees subject to the attacks of scale should be sprayed with any of the standard soluble oil mixtures. These remedies should be used at "dormant strength," [illegible] new young growth to be injured.	23. Hydrangeas, Bay tree and other decorative plants in tubs and boxes should be stored away for the winter in a good cellar which is not too warm and is fairly light. If the storage conditions are kept right for them they will carry over perfectly until next spring.	24. Start now to collect all the old leaves from the shade trees, bringing them to one point. Do not ever burn them because, when rotted, they are one of the best fertilizing materials. Poultry wire and branches spread over the pile will keep the leaves from blowing away.	25. Shut off and drain all irrigating [illegible] and other exposed plumbing pipes and empty concrete pools, etc. at this time. All faucets should be left open throughout the winter. Failure to take these precautions before the first sharp freeze will lead to breakage trouble.	26. In case of a severe frost being threatened, it is wise to cover the flowers of outdoor Chrysanthemums with paper or other light material at night to carry them over safely. A light wooden scaffold to support the protecting substance is worth while on valuable plantings.	27. Arrangements should be made to protect the Roses for the winter, the best method being to do them up in straw overcoats. In addition to these, earth should be banked around the base of each of the plants to a height of several inches above the ground, especially in severe climates.	28. Don't fail to make arrangements to pick the Apples, Pears and other tree fruits and store them properly. The best method is to wrap each fruit separately in tissue paper, storing them carefully in boxes. Any that are bruised or spotted should be discarded, of course.
29. Hay thrown over tender garden crops such as Eggplant, Peppers, Lettuce, will protect them from damage by light frosts. It must be removed during the day. Taking precautions like these on two or three chilly nights may mean that you will get a couple of week more yield	30. The first few days in the house are the critical period for indoor plants. Use great care in watering and be sure to keep the foliage sprayed lest the plant dry up too quickly. There is a lot of difference between outdoor and indoor conditions, which must be considered	31. Flower beds [illegible] of tender plants can be made to last longer by a slight covering to protect them from frost. An old sheet with a few supports will do. Do not put it in place until evening, and be sure that you remove it when the sun is fairly up next morning				

○ Full, 3rd day, evening, E.

☾ Last Quar., 11th day morning, W.

● New, 19th day, morning, E.

☽ 1st Quar., 25th day, evening, E.

First Week: Midsummer weather.

Second Week: Cool nights, much fog.

Third Week: Clear, pleasant.

Fourth Week: Dry and warm.

Old Doc Lemmon comments on longevity

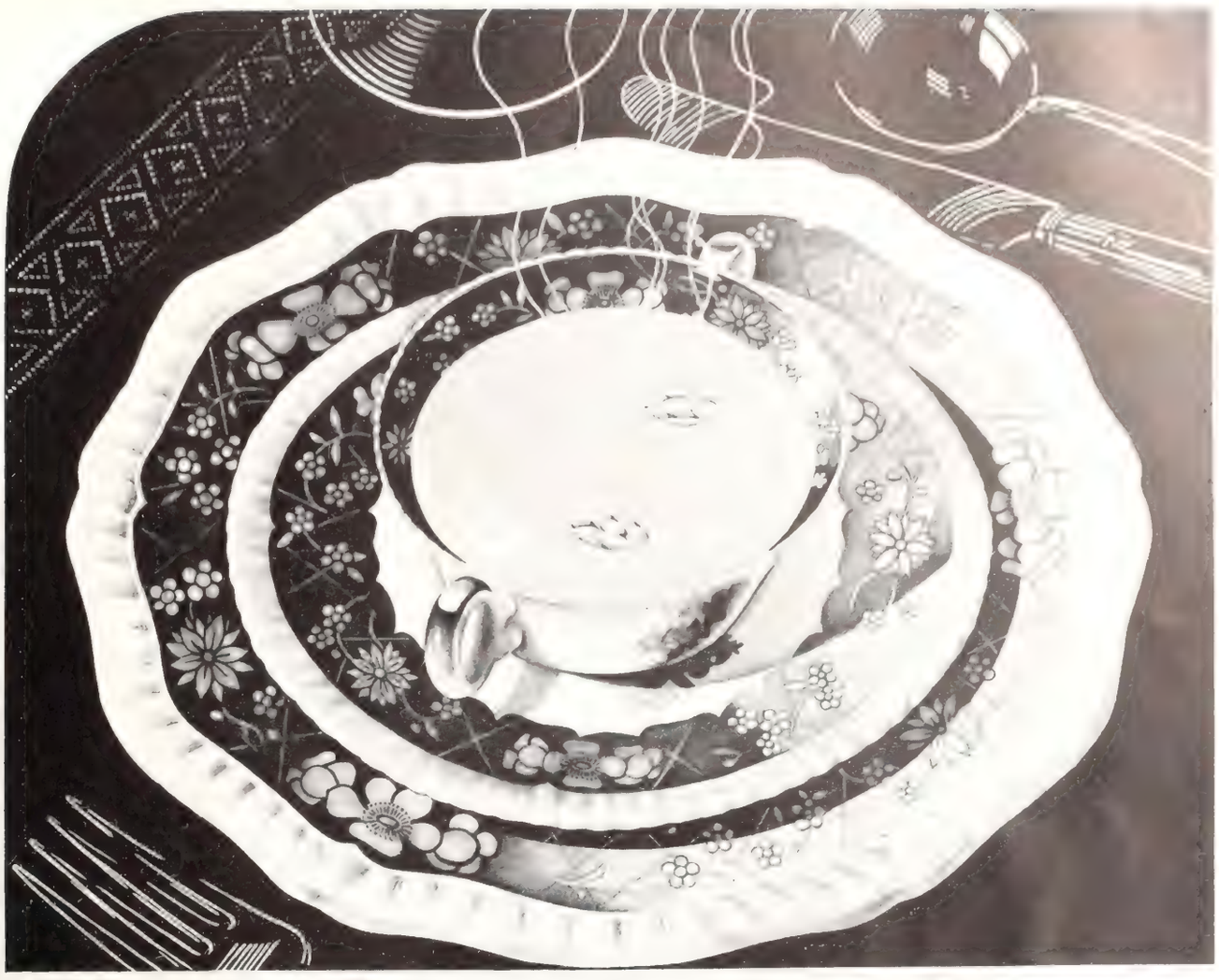
"I don't rightly know for sartin, but when I looks 'round at the folks here in the back country an' see how tarnation old lots of 'em gits to be I can't help thinkin' thet the kind o' life we lead hes a hull lot to do with it. An' when I says 'life,' I means all the things thet make up life, like eight hours' sleep an' huckleberry pie an' applejack an' hayin' an' plug tobacker an' milkin' the cows twicet a day. O' course, there's a long line o' good sound American stock back of us old squir'ls, too, an' thet helps a lot.

"There's Lem Deering, now, over on the Sandisfield Hill Road. Ninety year old if he's a day, an' still chipper as a sparrer in a hen-yard. There ain't nobuddy hereabouts thet can load a hay wagon as good as Lem, an' he's still the champeen skunk hunter o' these parts same as he's been since the year after he come back from Gettysburg with four fingers shot off'n his right hand. It's a hull eddication in itself to see him up on a ladder pickin' cherries or layin' down the law on politics in front o' the post-office. Lem's chawed an' smoked since he was twelve year old, an' h'ain't missed his swig o' licker in seventy-five year, 'ceptin' Sundays. But he ain't never worked a day in no office nor gone to a theayter nor done none o' them things thet cut a man down afore his time.

"Jed Barlett's another old-timer—him an' Lem allus teamed up as boys, an' they still whoop it up purty lively when they git together at straw-b'ry festivals an' the like o' thet. He's nigh as short an' spindley as Lem is big an' bony, but ye'd ought to see him pitch hoss-shoes! Allus a great hand for sportin', Jed Barlett—there ain't a boy in the county thet can shake a foot as lively as him at a barn dance right now. Two rattlesnakes bit him to oncet in the seat o' the pants when he was nigh eighty year old, an' last fall he slipped off'n Blasted Pine Ledge when he was diggin' out a fox an' busted his hip. But it takes more'n things like them to put a crimp in a man thet's lived a sensible life like his'n.

"There's a-plenty others I could name, but I h'ain't got time for only one more, an' she's a woman—Mis' Henrietty Booth, whose husband Jawn passed away at the age o' ninety-seven from bein' gored by a bull he was puttin' the fear o' God into. I ain't rightly sure how old Henrietty is—she's kind o' touchy 'bout it, an' won't say nothin' only 'over twenty-one' if ye ask her—but the fust of her nine childern's well past seventy, so she can't be no spring chicken. Anyway, she don't wear specs only for readin', an' when Doc Holsapple pulled her through pneumony winter afore last he 'lowed he'd never see'd nobuddy with stronger heart an' lungs.

"Yep, I guess we live long 'cause o' the life we lead—wholesome an' never runnin' into no dangers. Y'ought to come up an' try it, some time!"



ASPARAGUS SOUP

from the famed Campbell's kitchens!

THAT lush and succulent temptation of early spring, asparagus, makes a soup that deserves a place on every table. Rightly blended from choice asparagus—as Campbell's is—it possesses its own distinctive charm and flavor. And of course such a soup abounds in nutriment and healthfulness. So if you enjoy asparagus—and who does not?—here is a soup exactly to your liking. Only such asparagus is used as you would be proud to serve on your own table. Blended in smooth, rich purée with golden creamery butter, and garnished with tempting asparagus tips. It's a soup to delight an epicure. Richer still served as Cream of Asparagus, simply by adding milk as the label directs.

21 kinds to choose from . . .

Asparagus
Bean
Beef
Bouillon
Celery
Chicken
Chicken-Gumbo
Clam Chowder
Consommé
Julienne
Mock Turtle
Mulligatawny
Mutton
Ox Tail
Pea
Pepper Pot
Printanier
Tomato
Tomato-Okra
Vegetable
Vegetable-Beef
Vegetable-Tomato

10 cents a can

LOOK FOR THE RED-AND-WHITE LABEL



NRA
WE DO OUR PART

AT SOUP AND KEEP WELL

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS

The thing to do....

when you have guests, have

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The SAMPLER
America's best-known, best-liked box of candy . . every piece a favorite. 17oz. Sampler, $1.50 . . also in 2, 3, 5 lb. sizes.



The FAIRHILL
America's outstanding dollar box of candy. Priced for the home, packaged for a gift. 1 lb. 31—also 50c and $2 sizes.



EVERY hostess knows that candy is an important "accessory" to gracious, delightful hospitality. At the bridge table . . in the lull during conversation . . notice how Whitman's Chocolates are enthusiastically welcomed by everyone.

For in candy the first choice is Whitman's . . it has been so for 91 years. There is purity . . flavor . . freshness . . to Whitman's Chocolates that satisfies, as nothing else can, the natural hunger for good candy.

And in Whitman's there is an assortment to delight every candy lover . . every piece a candy favorite . . and every piece the most delicious of its kind.

22,000 selected Whitman's Agencies are at your service.

P. S. I. W. & Son, Inc.



HARRY T. HEALY

TRUE health is not to be taken as a matter of course; often it depends upon frequent intelligent attention and labor. Its maintenance is well evidenced on the grounds of Edgar W. Bassick, Bridgeport, Conn. Marian C. Coffin, landscape architect

To make your trees succeed

IN A great many ways trees are like humans. They grow from infants or seedlings to maturity, they breathe and digest their food and they reproduce their kind. In the wild, they exist or thrive according to the natural law of survival, while in cultivation they respond readily to careful treatment. This is just as true of ornamental trees as it is of those grown for other purposes, and the best of care given them is of equal importance, especially when they are planted around our homes.

Care, however, is not the only consideration. Since trees are as individually different as people, they sometimes inherit or acquire certain undesirable characteristics which are difficult to overcome. Therefore, in selecting trees their quality must also be taken into account. Soil and drainage conditions at the planting site must not be overlooked and after planting the trees must be nursed and trained as children if they are to produce the most desirable adults.

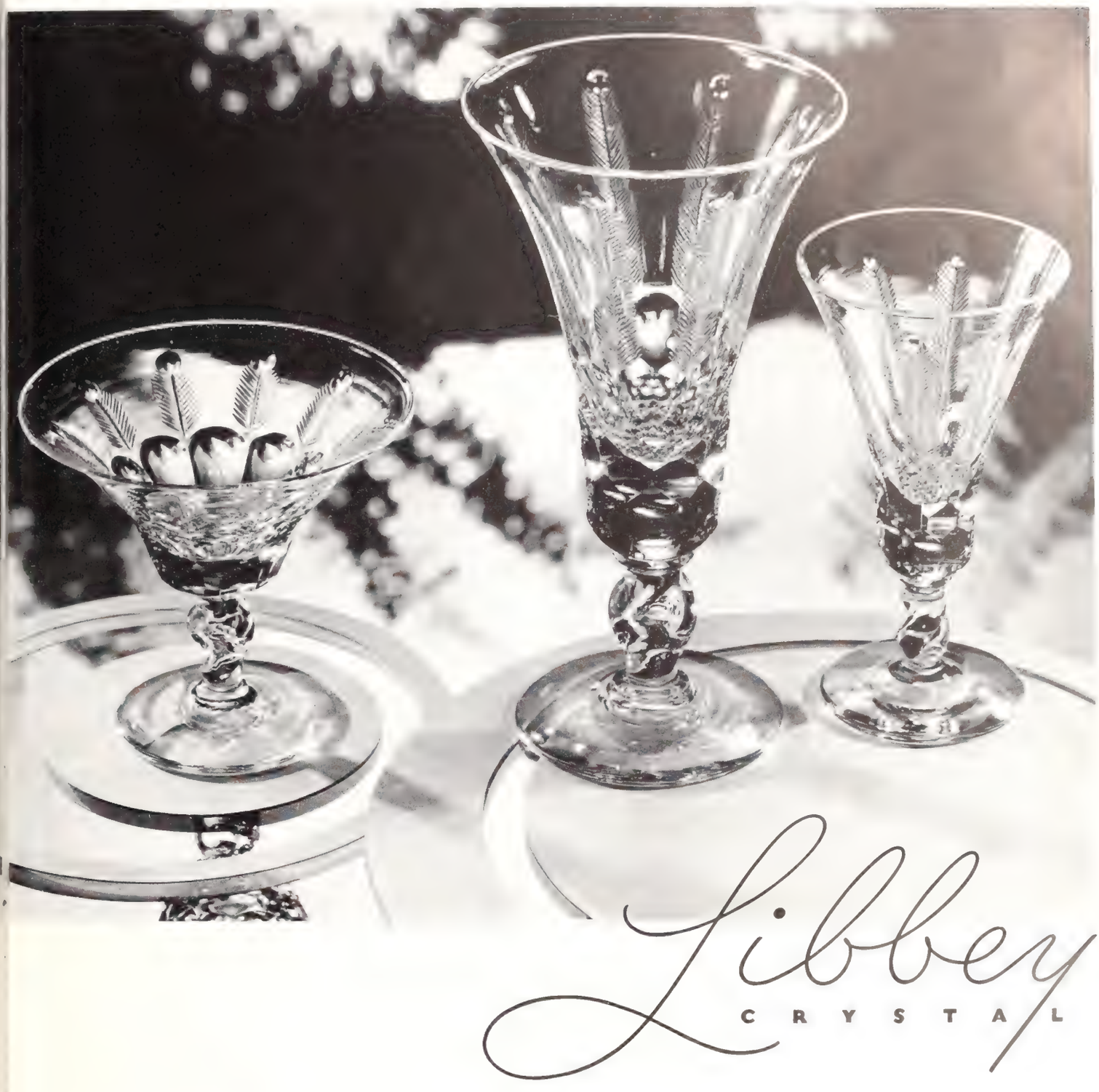
These factors, however, have not always been considered. In traveling over the countryside or through our cities today, we find few homes without at least one tree planted for shade or ornament. The average of these may be receiving ordinary care, although more often they are somewhat neglected. They may have been selected without knowledge of proper quality and planted with little thought to soil conditions. They may also have been secured from nurseries but more often they have been dug from the woods or fields when very small. They have survived and they may be serving their various purposes well.

The question then arises as to the necessity for considering so many details when only a tree is to be planted. It will probably do just as well if less trouble is taken. Our parents and grandparents grew to be strong and healthy men and women, and in those days the knowledge of medical science was far less than at present. Doctors are now required for purposes previously unknown. The reason is similar in both instances. Changed conditions, changed environment, and changed methods of living bring with them changed constitutions and new weaknesses. Also, because of the constantly improving results of research more is found necessary to be done and better methods have been devised to remove defects and to produce a better quality of trees as well as humans. New principles and practices which are an improvement over the old are therefore continuously coming into use.

It has often been said that we can not improve upon Nature. This is a broad assertion and one that is not always true. It may be difficult to make more attractive the general appearance of a natural landscape, but the appearance and usefulness of plants as individuals have been greatly improved during recent years. Practically all our modern farm crops and garden products, including fruit, vegetables and grain, are the result of developed plant species and careful cultivation. Many of our most beau

(Continued on page 78)

CAL FERN *has originality, as well as elegance. It is just one of the many distinctive Libbey designs, ranging in price from dozen goblets*



Libbey
CRYSTAL

This renaissance of splendid living deserves the glory of fine crystal

IN THE days when polite living was a matter of concern, Libbey provided beautiful crystal for the best homes in the land. Now that the pendulum of custom has swung back, and men and women find a new delight in gracious ways and things, Libbey resumes its leadership.

Our crystal is as beautiful as when your great-grandmother bought it. But it is executed in the gay modern designs, so exciting to this new generation, as well as in the traditional forms. There are only a handful of workmen in the world skilful enough to fashion crystal such as this. You can see it now . . . on the tables of America's smartest hostesses, and in the shops. Crystal of great clarity and brilliance . . . in designs of grace and imagination . . . hand-blown, hand-cut, by masters of the craft. Glass to grace any setting!

Yet, beginning as it does at ten dollars a dozen, Libbey crystal is well within the reach of the modest income. The Libbey Glass Mfg. Co., Toledo, Ohio.

This label, in blue and white, identifies all Libbey crystal



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A comprehensive Linen Trousseau comprising an assortment adequate for all occasions in your new home . . .

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TABLE LINENS
- 2 17-piece Breakfast Sets, 8 Napkins, 8 Mats, 1 Scarf in each
- 3 Damask Cloths, 2 x 2½ yards, and 2 dozen Napkins
- 1 Damask Cloth, 2 x 2½ yards, and 1 dozen Napkins
- 1 Silk Cloth, 2 x 3 yards, and 1 dozen Napkins

BED LINENS
- 1 dozen Maison Percale Sheets, 72 x 108 inches
- 1 dozen Maison Percale Pillow Cases
- 1 set of 2 Sheets and 2 Cases with colored hems
- 1 Embroidered Set of 2 Sheets and 2 Cases

BEDDING
- 2 pairs of Blankets
- 2 Comfortables—2 Spreads

BATH ROOM
- 1 dozen Guest Towels, white
- 1 dozen Guest Towels, colored
- 2 dozen Hand Towels, white
- 1 dozen Hand Towels, colored
- 1 dozen Wash Cloths
- 1 dozen Bath Towels
- 2 Bath Mats
- 1 Bath Set of 9 pieces—2 Guest Towels, 2 Hand Towels, 2 Bath Towels, 2 Wash Cloths, 1 Mat, in Chenille

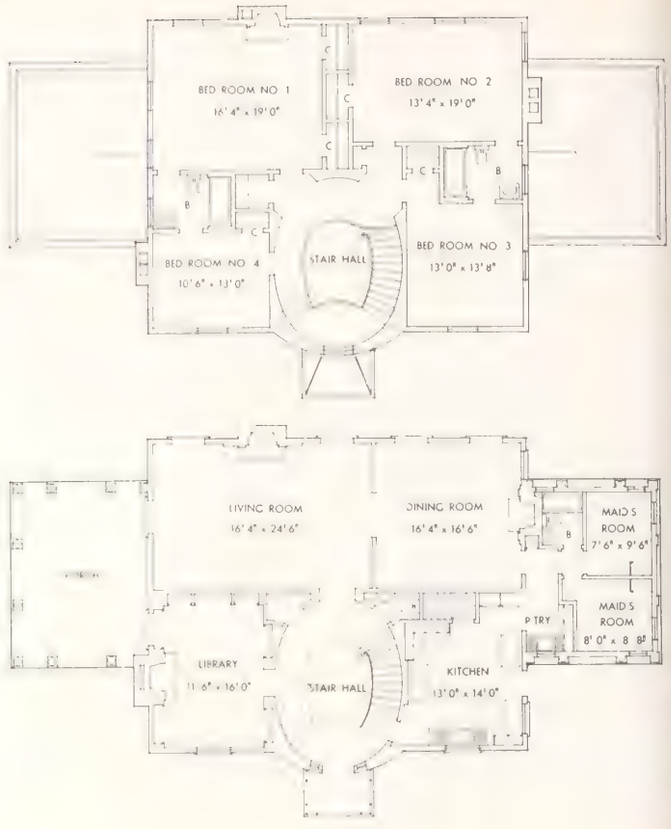
KITCHEN
- 1 dozen Kitchen Towels
- 1 dozen Glass Towels
- 1 box Scrub Cloths

Appropriately Monogrammed and Laundered

TO COMPLETE YOUR TROUSSEAU—WE PRESENT EXCEPTIONAL VALUES IN BRIDAL VEILS, LINGERIE, NEGLIGEES, AFTERNOON DRESSES and SPORTSWEAR

GRANDE MAISON de BLANC INC.

540 FIFTH AVENUE, at 45th Street, NEW YORK
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THE disposition of rooms, their sizes and proportions will be found in the plans above. All requirements of service, including maids' bedrooms are taken care of on the first floor, leaving the upper story free for master bedrooms, of which there are four, one with fireplace. Between bedrooms number 1 and 4 is a bath, and, similarly, between numbers 2 and 3. Each bedroom is well proportioned and without inconvenient "breaks" or angles

A Fifth Avenue country house

(CONTINUED FROM PAGE 29)

bookcase is placed a half-round mirror-back console. A loveseat is in a blue and gold cotton fabric.

Out through the hallway once more, we reach the living room. Washed pine forms the dado, woodwork and pilasters. With this are walls covered with Chinese panels on a silver ground, excepting the space above the fireplace which has a water-white mirror. The fireplace below it is black and white slate. And around this fireplace is a square furniture group consisting of a tailored loveseat on one side and two chairs on the other covered with an off-white chenille fabric. Between these is a coffee table. Against the farther wall stand balancing black and red lacquer commodes. In the alcove between these commodes is a game group—a round Regency bridge table with four red lacquer Chippendale chairs. Other furniture pieces are a Chippendale sofa in green damask, mahogany coffee table and small end tables. Lampshades and accessories are white. The windows have silver Venetian blinds with green tapes. The glass curtains in the game alcove are silver gauze and the over-curtains are green damask hung straight to the floor. This floor is stained a dark brown oak, a solid foundation for an Oriental rug in pastel shades.

Modern Regency is the style chosen for the dining room, and it is interesting to observe the various elements that go to make this effect—walls covered with white mica paper and wood trim painted white. Above the white mantel the space is recessed in a curve and painted black, to accommodate a white Grecian urn. Long pilasters of water-white mirror flank this setting and the same kind of mirror forms the frieze around the room. The curtains are white silk with horizontal bands of green and black across the bottom. Above these are green silk valances hung from black cornice boxes and looped through rings of lions' heads. The floor is black and white linoleum. In this classical setting is placed the Regency furniture, a group of black, gold and mahogany, the chairs being covered in white leather. A mirror screen shuts off the service door.

A master group upstairs consists of bedroom, bath and boudoir executed in a style reminiscent of 18th Century Italy. The bath, for example, has walls marbleized in yellow and raw Sienna. In the bath recess the covering is gold decorated mirror glass. With these go green window and shower curtains and a floor of dark green and black linoleum.

The boudoir has gray-green walls and door decorated in a simple 18th Century Italian style. The curtains of both the dressing table recess and at the windows are green, gold and dull red striped taffeta, and there is gold

(Continued on page 82)



Fully described in this issue of House & Garden Magazine

SLOANE'S HOUSE OF YEARS . . . *Made from the Beauty of the Past for Today . . . for countless years to come*

We have built this complete house in our Fifth Avenue Shop in full size to present to our customers and friends the latest and best in home furnishings and decorations by Sloane.

Here, under actual home conditions, you may see how modern artistry and craftsmanship have created from the Beauty of the Past, furniture that will become the priceless heirlooms of the Future.

To you who are planning a new home or re-furnishing an old one, this House of Years will be an inspiration that wisely will guide your purchases. The House of Years is open for your inspection during store hours. Duplicates of the rooms have been built in our Washington Store.

Come, as you would to the house of a friend, with the assurance of a cordial welcome.

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Strahan
WALLPAPERS



A new drapery border, #7141, that harmonizes with the [illegible] of the cut-outs. Used here in combination with #R 6871-E—giving the room an ivory background.

John Ruskin Is Right!

The world's greatest art, you remember from your Ruskin, *has all been designed to be affixed to walls.* America is fortunate in having a designer of wallpaper who takes this message seriously. When you buy Thomas Strahan Wallpaper, you get something as carefully composed and colored as any painting.

At but small expense (because most wallpaper is the product of a printing press) you transform a tiresome room, making it fresh and beautiful—you give your furniture, rugs, curtains and pictures a lovely background.

The one point necessary to remember is to ask to see Thomas Strahan Wallpaper. It costs very little. But how much it does!

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ESTABLISHED 1886

New York Showroom: 417 FIFTH AVENUE
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Fresh light on growing better Aconites

(CONTINUED FROM PAGE 49)

of these ever receive enough nourishment to produce perfect plants. After a few years Aconites must be thinned out to provide for growth of the remaining plants. This should be done in the fall.

The vegetative multiplication just mentioned is used by the nurseryman in propagating many of the Aconites found on the market. One sees that the old tuber is without roots and to a large degree is dependent upon the absorbing roots of the daughter tubers for its water supply. The old tuber is richly stored with reserve food which at the time of flowering is practically used up. The two new tubers are now filled with reserve food for the coming spring. Note the prominent buds all ready to burst forth after their normal resting period.

AFTER FLOWERING

Let us follow the events of this plant for the next few weeks. The flowering is over and seeds are set abundantly. They ripen in thirty days after flowering. If the plant is left undisturbed, the portion above ground dies and in the next few days the two arm-like structures, which are attached to the stem, wither away and the old tuber rots leaving the two new tubers for the following year. These tubers are the dormant plants that you buy.

The first warm day of winter will give the Aconites the urge to grow and if the weather is mild for a few days the first rosette of leaves breaks through the soil. This is cleverly done. The petiole of the leaf pushes up through the dirt and thus protects the leaf-blade. A snow storm may come and with most plants your worries would just be starting, but you can forget the Aconites for they will survive the snow and ice. Have your plants already in the ground so that they can get an early start. This is the secret of Aconite culture. They can be transplanted when the ground is actually frozen.

But how do the daughter tubers arise? After the first few leaves are above the ground the tuberization starts. You have noticed little buds in the axils of leaves growing on a plant. So also are there tiny buds in the scale-like leaves of the bud in the Aconite tuber. These buds were laid down prior to the time that the tuber became dormant in the fall. They become the daughter tubers, growing out laterally for a short distance and sending down roots while the stem-like upper portion expands. This expanded upper portion becomes filled with reserve food, and at the time of flowering is in the mature condition shown in the illustration.

If tubers are planted in the spring, they must be held back until the ground can be worked. Many Aconites are several inches in the air at that time. The delicate buds giving rise to the daughter tubers dry out, become injured, and as a result there are no plants the following year.

The root system of the plant is too extensive to be shown completely. It reaches down and laterally to a distance of one foot. When preparing your bed see that the ground is dug down and loosened up for at least a foot. Leaf mold can be mixed with the soil if desired. Plant the tuber with the tip of the bud at least one inch from the surface of the level ground and press the dirt firmly around the tuber. This precaution will prevent heaving of the soil. Mulches may be used if desired but should only be put on when the ground is firmly frozen and must be removed very early in the spring. Since frost does not hurt the early leaves, protection is seldom needed in the average garden, although it might be necessary in large scale production. Select your plants in the fall. Buy clumps if possible. Pay the higher price and get three or three tubers.

The illustration of tuberization affords an excellent opportunity to see just how great the root system of a plant may become. This was an experiment to determine just what effect the depth of planting would have. In one case the plant produced the tubers far up the stem in an endeavor to equalize the depth from the soil line while the other plant merely tried to shove the tuber up a bit. These plants are as yet unnamed. They bloom after the *napellus* group and help bridge the continuous period of blooming. They promise much. A height of eight or ten feet is common. They like to climb and will even twine around shrubs.

Seedlings are rather difficult to handle without suitable beds. The seedling of *A. napellus grandiflorum*—the uppermost of the group of three photographs on page 49—is natural size and shows a very tiny plant compared to the tubers we have been discussing. The seeds were sown the previous fall. The small stem which is dormant throughout the winter may be seen in the illustration. Such a type produced a 5′ plant the following year with over seventy-five flowers. It was in bloom for four weeks. It also produced two large sized daughter tubers.

The Aconites make excellent cut flowers, retaining their freshness for four or five days. The beauty of these as cut flowers seems to have been entirely overlooked by our gardeners.

FOR THE BORDER

A. scaposum pyramidale is also a valuable border plant, having very pretty foliage and seldom reaching more than a foot in height. Its flowers are small and delicate. One strain of *A. napellus* gives an unusual fine white flower in long spikes. These are truly showy plants, and particularly when grown in groups with the Cardinal Flower (*Lobelia cardinalis*) make a fine display. *A. napellus roseum* has a delicate pink shade. The Lycoctonum group is yellow and the color has been somewhat intensified by breeding. The blues of which there are many shades are the predominating color of the Aconites. With a little care in choosing the types a variety of color in our gardens may be prolonged for a period of five or six months.

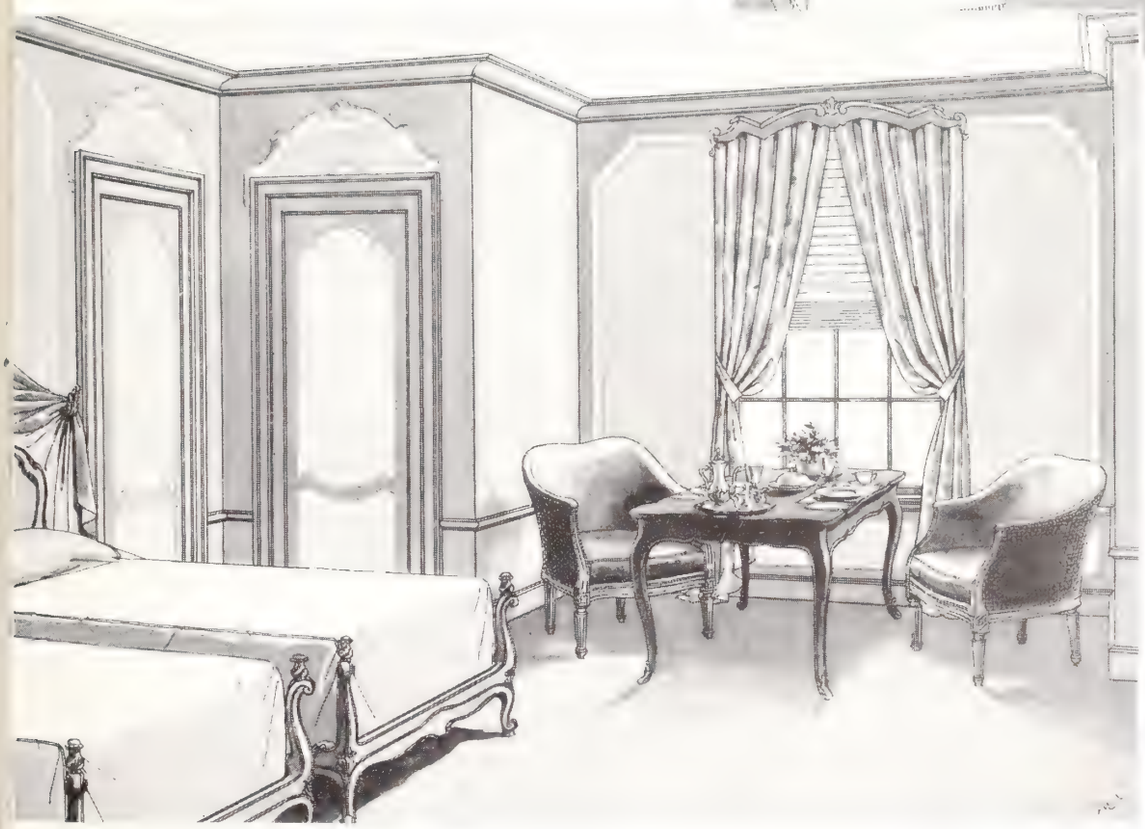
The few types listed in our nursery catalogs will all produce fine flowers if a few simple precautions are taken. Plant in the fall, using clumps if possible, and see that abundant moisture is supplied. The new hybrids now being produced give evidence of even better Aconites than those now in cultivation. A single bed of Aconites will prove a source of continuous delight throughout the entire season.

These SCHUMACHER FABRICS Chosen by W. & J. SLOANE

for use in "Sloane's House of Years" recently opened on the main floor of the W. & J. Sloane store in New York and also featured in their showrooms in Washington, D. C.

The [illegible] in the entrance of their [illegible] in each other vertical of the [illegible] In this case the decorative [illegible] as an effective foil for [illegible] Schumacher & Co.





Who ever heard of a breakfast table in a bedroom? A startlingly new idea, perhaps, but practical, modern and comfortable—providing all the luxury of breakfast-in-bed without the crumbs! . . . For the window of the alcove the decorator has chosen draperies of a delightful egg-shell damask in a calla lily design. This departure from classic or conventional motifs in a damask is as novel an idea in fabric design as the bedroom breakfast-alcove is in architecture!—The 50" silk damask is by F. Schumacher & Co.

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In the kitchen of Sheraton "House of Years," you'll see a full outfit of Rome copper utensils. Also in our new French Provincial "Kitchen of Today." We've hung them out in full view where their rich copper tones add their own touch of character to the woodsy browns, greens, yellows and deep reds of this delightful kitchen.

JUST NOTE THE LOW PRICES

Upper left is a French Fryer with inset rack, for deep fat frying, 1.80. Below it, a low covered saucepan, 1.80. Upper right, 2 qt. double boiler, 3.60. Lower right, lipped saucepans, 1 qt., 1.10; 2 qt., 1.30; 3 qt., 1.50. Center, teakettle, 1.50.

Rome Ware deserves its vogue. It is beautiful, inexpensive and simply grand to cook in. Made of solid copper, lined with silvery chromium plate. It doesn't rust. It doesn't corrode. Its corners are rounded for easy cleaning. It heats quickly and evenly, cooks food to utter deliciousness. Then, of course, Rome Copper is so decorative in itself that you can hang up these pots and pans in the open, thus giving your kitchens a most distinctive air. And with it all, Rome Ware is surprisingly inexpensive.

LEWIS & CONGER

NEW YORK'S LEADING HOUSEWARES STORE

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VAnderbilt 3-0571

South African plants

(CONTINUED FROM PAGE 45)

Aloes and require the same treatment. *H. margaritifera* with broad rosettes of leaves mottled white. Flowers brownish cream, small and dainty. *H. cymbiformis* with soft green translucent leaves and delicate cream-colored flowers.

Euphorbias are Cactus-like plants of many strange forms. *E. caput-Medusae:* branched rosette of green stems with terminal white flowers. *E. meloformis:* very interesting and rare, queer Melon-shaped plant with spiny ridges. Many others of curious growth may be obtained in this country.

Leaving the succulents, we find an interesting group in the Moraeas, which are worthy of a story all to themselves. They grow mostly from corms, a few from rootstocks. They are the African representatives of the Iris, which they resemble. They are of the easiest culture and will bloom in window or sun room. They will grow in the same pot for years without division. They need plenty of water. *M. iridioides* var. *Johnsonii:* white shading to light golden-yellow in center and with occasional touches of purple. *M. iridioides:* flat fan-like tufts of leaves; white-flowered, with gold blotch and purple standards. *M. glaucopis:* outer segments white with a blue spot. *M. bicolor:* flowers 2" across, yellow with beautiful brown spots on the outer segments.

Scizostylis coccinea (hideous name) is the lovely Kaffir Lily, also called the Crimson Iris. It has rich crimson flowers. It is practically hardy in a free sandy soil but is a fine greenhouse plant. It blooms from October to December. The hybrid Mrs. Hegarty, the Pink Kaffir Lily, clear pink in color, is more useful for the garden as it blooms much earlier, from late August till the first frosts. It stands potting well and is splendid as a cut flower.

Aristea, much prized in South Africa, has beautiful blue flowers on tall stems 2′ to 6′ in height. It is like *Moraea iridioides* but much larger. *A. capitata* has deep blue flowers. Stems 6′. *A. lucida,* Wedgwood blue, stems 2′. Reed-like foliage with flowers of intense colors.

The genus Richardia (Zantedeschia) comprises what we know as the Calla Lilies. The white one, *R. africana,* is called the Lily of the Nile, which is a good name except that it is not a Lily and is not from the Nile but from South Africa, where it is an unprized weed for all its beauty. They are easy to grow in pots and like plenty of humus or peat and old manure, with much moisture. Though in the West they are sometimes used for hedges, the East has not realized how well they can look thickly planted in a moist spot or by a pool. They cannot stand frost and must be taken up and dried off when cold weather approaches. There are several yellow Richardias, the species *elliottiana* being the most common. There is also a dwarf pink one, *R. rehmanni,* which is very charming.

Next month, I will tell of some of South Africa's most gorgeous flowers, the Nerines and the Crinums, the Ixias and the Babianas and others. I do not blame our neighbors of the veldt country for being very proud of their flowery hills and valleys!

Editors' Note: This is the first of two articles which Mrs. Coombs has written on outstanding South African plants which are amenable to pot culture in northern regions. The second, which will appear in the November number, completes the list of species which is here begun. The drawings used as illustrations are accurate renderings executed by Miss Florence McCurdy.

What ten dollars will buy

(CONTINUED FROM PAGE 59)

CLIMBING ROSES

Dr. Van Fleet—Pink. 75c
Silver Moon—White. 75c
American Pillar—Red and white. 75c
Paul's Scarlet—Scarlet. 75c

HYBRID PERPETUAL ROSES

Frau Karl Druschki—White. $1
Magna Charta—Pink. $1
Henry Nevard—Crimson. $1

FLOWERING SHRUBS

Buddleia alternifolia—Woolly gray foliage, spikes of lilac-purple flowers. 3′-4′, $3.50
Cydonia japonica—White to scarlet. 2′-3′, 90c
Forsythia spectabilis—Rich golden yellow. 3′-4′, $1
Hybiscus (Althea)—White to red. 2′-3′, 60c
Kerria japonica—Yellow. 2′-3′, 90c
Beautybush—Soft pink. 2′, $1.50
Mockorange (coronarius)—Pure white, fragrant. 5′-6′, 90c
Spiraea prunifolia (Bridalwreath)—White. 75c
Viburnum dentatum—Creamy white. 2′-3′, 75c

FLOWERING TREES

Japanese Cherry Beni-Higan—Single, light pink. 2′-3′, $3
Chinese Flowering Crab (*Malus spectabilis*)—Coral red buds, pink flowers. 2′-3′, $1.35
Flowering Dogwood (*Cornus florida*)—White, showy. 2′-3′, $1.50
Paul's Hawthorn (*C. oxyacantha splendens*)—Scarlet. 2′-3′, $3
Double Flowering Peach—Pink. Very showy. 2′-3′, $2

DARWIN TULIPS (10 OF EACH VARIETY)

Baronne de la Tonnaye—Rose. 50c
Bleu Aimable—Lavender. 60c
Clara Butt—Pink. 45c
Dream—Heliotrope. 50c
Euterpe—Lilac. 70c
Marconi—Purple. 65c
Nauticas—Rose. 70c
Pride of Haarlem—Carmine. 50c
Princess Elizabeth—Pink. 55c
Zulu—Purple black. 70c

BREEDER TULIPS (10 OF EACH VARIETY)

Apricot—Apricot. 70c
Cardinal Manning—Wine red. 65c
Jaune d'Oeuf—Yellow. 65c
Louis XIV—Dark purple. 65c
Madame Lethierry—Strawberry and salmon. 75c
Prince Albert—Bronze. 75c
Salomon—Lilac. 80c



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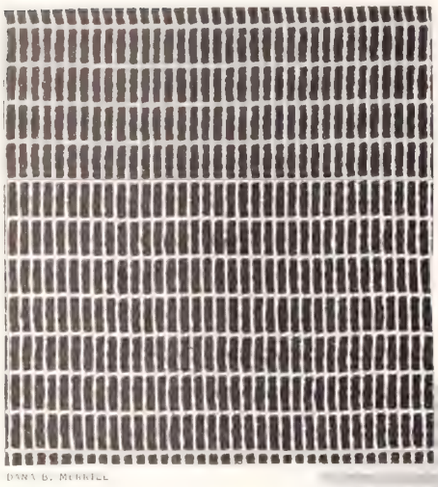
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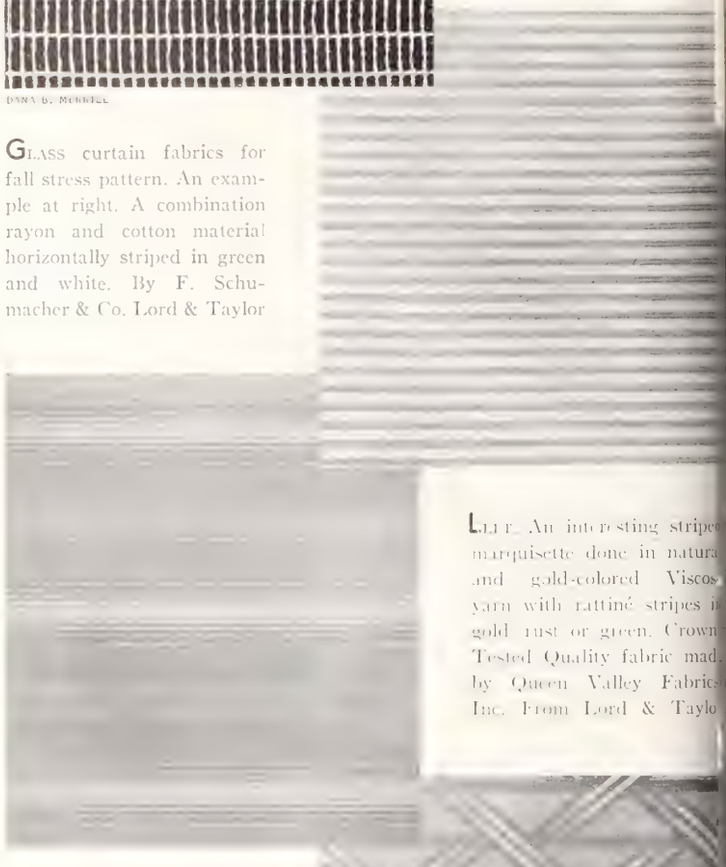
Some designing glass curtains



DANA B. MERRILL

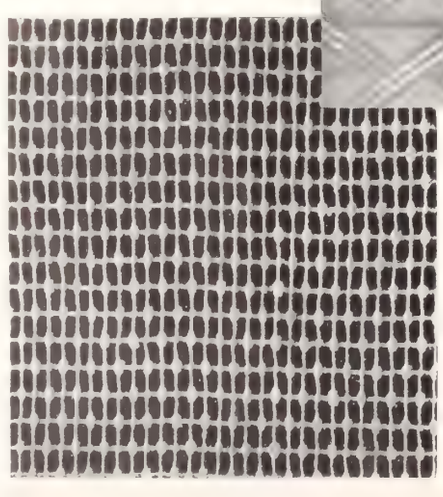
WIDE of mesh and coars in texture, the simple n at the left personifies a ne trend and suggests an ex cellent treatment for th windows of a man's roon Quaker Lace Co. Stern'

GLASS curtain fabrics for fall stress pattern. An example at right. A combination rayon and cotton material horizontally striped in green and white. By F. Schumacher & Co. Lord & Taylor

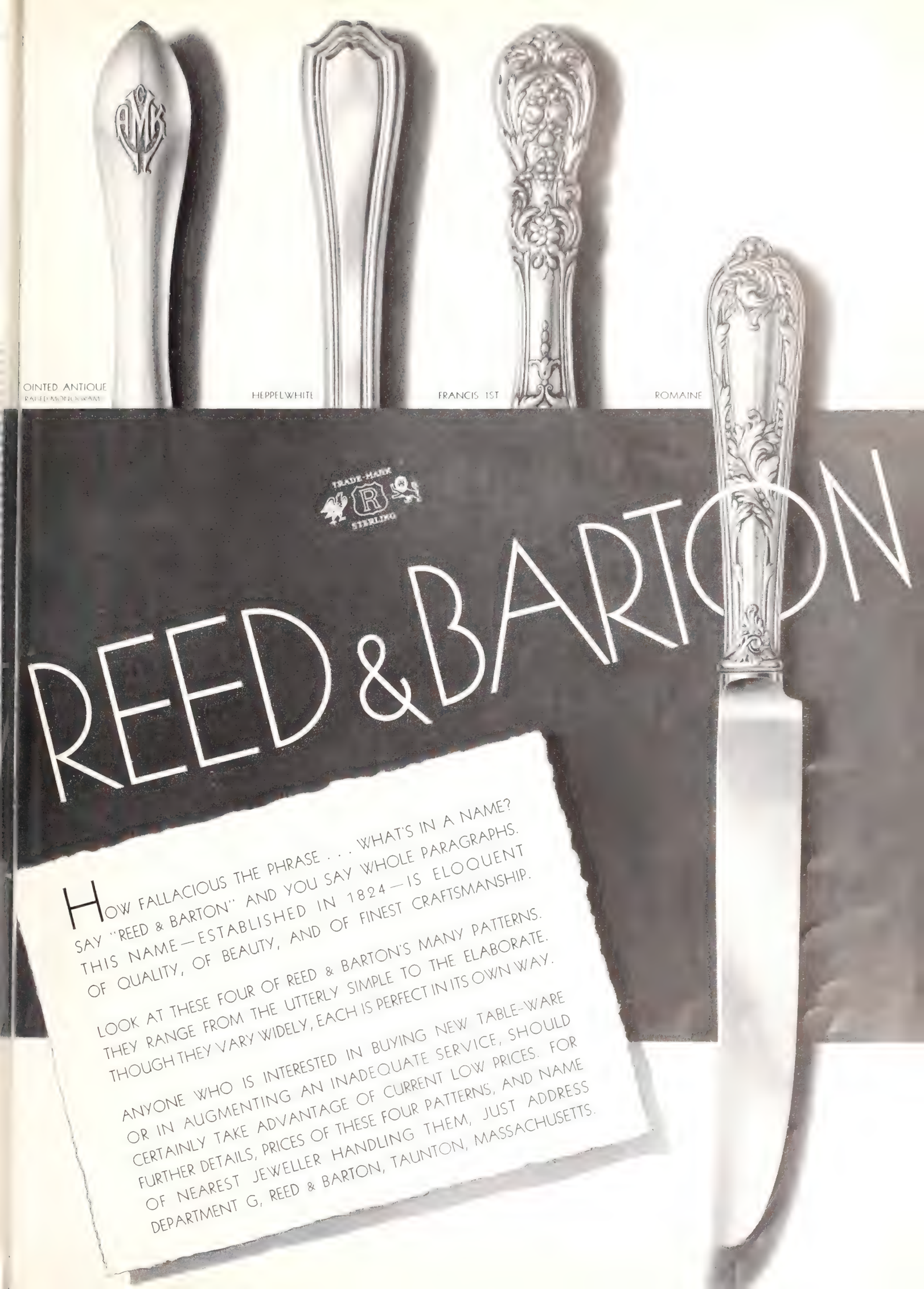


LEFT. An interesting stripe marquisette done in natura and gold-colored Viscos yarn with rattiné stripes i gold rust or green. Crown Tested Quality fabric mad by Queen Valley Fabrics Inc. From Lord & Taylo

FROST-WHITE celanese brings winter, early, to the windowpane. As illustrated at the right, the simple, faintly visible, modern motif is woven in self-color. Celanese Corp. of America. Altman



AT THE left. Another o the open-meshed nets wit a roughness of weave tha gives an appearance of pat tern. An effective comple ment to over-curtains o English Chintz. Made b the Scranton Lace Co. Mac



HOW FALLACIOUS THE PHRASE . . . WHAT'S IN A NAME? SAY "REED & BARTON" AND YOU SAY WHOLE PARAGRAPHS. THIS NAME—ESTABLISHED IN 1824—IS ELOQUENT OF QUALITY, OF BEAUTY, AND OF FINEST CRAFTSMANSHIP.

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First aid for perennial borders

(CONTINUED FROM PAGE 47)

[illegible] may be worked into the soil as the renovation goes forward.

Here are a few suggestions that may easily be carried out:

A pleasant variation in our Tulip groupings may be made if the bulbs of the May-flowering varieties are interplanted with Camassias, or with the Spanish Bluebells, *Scilla campanulata*. Camassias come in tones of lavender, pale and deep, and in pure white. The star-flowered stalks top those of the Tulips. *Scilla campanulata* comes in tones of blue, rose and in pure white. It is not as tall as the Tulips and one looks down among the gorgeous cups to see the forest of belled spikes.

It is not wise to plant bulbs directly along the edges of the herbaceous borders, for however delightful the effect may be at the time of their blossoming there is always their untidy going off that offends the eye of the fastidious gardener. They may be planted thickly among the clumps of perennials so that their last state may be covered by a kindly veil of oncoming green.

The edge of a border, like the hem of a skirt, should be neat, though not necessarily even. Some persons like to edge their borders with long-blooming annuals, such as Sweet Alyssum. But for those who like a permanent edge here are three solutions: Alternating plants of white *Dianthus plumarius*, *Campanula carpatica* (both the blue and the white forms) and Heuchera in tones of pink and coral. Allow each plant about ten inches of space. This edging gives a very long period of bloom and harmonizes with anything that may occupy the space behind it. Edgings of *Nepeta mussini* and *Cerastium tomentosum* are also attractive; or of the Nepeta and *Dianthus plumarius*, preferably some white form, allowing one plant of Nepeta to five of the Dianthus. These last two combinations are attractive and seemly even when out of bloom for the soft gray foliage makes a nice setting for the bright flowers in the border.

AT THE BACK

Another part of the border that requires careful planting is where it may make a sharp turn. Here one of the Funkias (Hosta), preferably *F. subcordata*, with frosted white flowers, or *F. sieboldiana*, with steel-blue leaves and blue flowers, is well placed with a grouping of Gypsophila Bristol Fairy, or *Geranium sanguineum album*, both of spreading habit and long-lasting gossamer beauty, behind. One of the large-leaved Saxifrages or Aster Mauve Cushion may be substituted for the Funkia. The one blooms very early in spring, the other very late, while the Funkia is intermediate, but all keep to the end of the season a tidy and seemly front.

Clumps of double-flowered Pyrethrums are beautiful in the early summer garden towards the front of the borders, and blocks of Sweet Williams always make a lovely show in the June garden. A good companion for either Newport Pink or Newport Scarlet Sweet William is the lavender-flowered Erigeron Quakeress. The plants of this should be supported by pieces of twiggy brush inserted inconspicuously among the growths.

The blood-red Sweet William known as nigricans, that has blackish purple stems and leaves, will do wonders in subduing the raw color of that good perennial *Lychnis chalcedonica* if planted beside it. There is a lighter salmon-colored form of this Lychnis that I have used with nice effect next to Japanese Iris in lavender and purple tones. Certain of the herbaceous Spireas and Astilbes make good foils for Japanese Iris and enjoy the same dampish soil conditions.

A group of *Scabiosa japonica* with soft lavender flowers in front of the yellow-flowered *Aquilegia chrysantha* makes a fine near-front picture with a long season of bloom—June to August. If you have a planting of *Anchusa italica* that does not please you, interplant it with the old Garden Heliotrope, *Valeriana officinalis*, and set in front of it a mass of *Anthemis tinctoria*, either the bright yellow *kelwayi* or the pale E. C. Buxton. The Anthemis should be supported as was suggested for Erigeron so that the many branches may assume a natural pose. They should never be gathered together and fastened to a single stake.

TALLS AND OTHERS

Delphiniums have two time-honored companions—*Lilium candidum* and *Lilium croceum*. But they should also always have the charming foil of *Thalictrum flavum*, with its lovely gray leaves and puffs of pale yellow bloom. Thermopsis is good with Delphinium, especially for cutting, and *Campanula latifolia macrantha*, rich purple or pure white, though blossoming first, remains to make an interesting association with them.

The beauty of Eryngiums and the white *Malva moschata alba* has often been noted. Stokesia has a long period of bloom towards the front of a sunny border and either the blue or the white form is good with a background of Sidalcea, white or rose, which will begin to flower first.

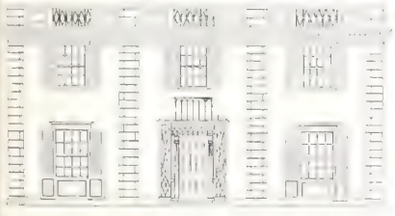
Campanula lactiflora follows the Delphiniums and makes a fine background planting for groups of late-flowering Hemerocallis and *Veronica spicata*. Another effective midsummer group is composed of the white Mullein, Verbascum Miss Willmott, the purple Loosestrife and in the foreground the white form of *Agrostema coronaria*, with its soft gray velvet leaves.

The Phlox masses usually require to be broken up with plants of other form, such as Globe Thistles (Echinops), Eryngiums, Artemisia Silver King and *A. lactiflora*, Lyme Grass (*Elymus*), *Veronica virginica* and *V. subsessilis*, Sea Lavender, the Funkias, and the white Gooseneck-flower, *Lysimachia clethroides*.

Hollyhocks are well companioned at the back of the border with *Bocconia cordata*, or the tall white Mullein, and in front of them may be a mass planting of Phlox Miss Lingard interplanted with the lovely pink and coral-colored forms of *Pentstemon barbatus* for earlier bloom, or of *Lavatera olbia* with *Galega hartlandi;* this last a pleasant

(*Continued on page* 88)





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Architect's sketch of "The House of Years" built and decorated by W. & J. Sloane and featured in this issue of House & Garden. Architects, Henry O. Chapman, Jr. & Harold W. Beder, New York.

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(CONTINUED FROM PAGE 66)

tiful ornamental and flowering trees and shrubs have been produced in the same manner and perfect specimens of native trees cultivated from seedlings are not unusual. In view of this, the advantages to be gained by proper planting and care alone are well worth while.

The size of trees recommended for planting is in direct ratio to the pocketbook. What would be economical for one might be too expensive for another but for the average purchaser the sizes must be relatively small and they must also be varied with the species considered. Accordingly, then, for the average demand we may place the most economical sizes of a few common and representative trees as follows: American Elm, three inches; Norway Maple, three inches; Sugar Maple, two inches; Pin Oak, two and one-half inches; Red Oak, one and one-half inches; Oriental Plane, three inches.

The dimensions given refer to the trunk diameters as measured six inches above the ground. These sizes are considered most economical because the increase in cost per inch in diameter above the average sizes is far greater than the increase in cost per inch in diameter up to the average sizes. This is largely due to the rapidly accruing expense involved in digging and handling trees above the average sizes and to the comparatively constant or unchanging costs of the same operations for trees that are less than the average in size.

Larger trees, of course, are usually well worth their extra cost because they are a nearer approach to the ultimate size and appearance desired. Therefore, if the question of time is more important than that of cost, larger trees should be used. As the sizes are increased above the average, the element of risk is also gradually increased, since larger trees are less likely to survive than smaller ones. With proper care, however, this factor becomes less important.

The average sizes given vary according to species because some grow more rapidly than others and are easier to transplant. Those of slower growth do not adapt themselves as readily to new conditions and consequently their loss is greater. The percentage of loss in all cases decreases rapidly as smaller sizes are used. Therefore, in order to decrease the loss of slower growing trees to the equivalent of the more rapid growing ones, their sizes must be correspondingly reduced. In all cases, however, regardless of size there are many precautions which, if observed, would avoid a great deal of loss.

CONCERNING WILD TREES

The most common cause of failure is the planting of woods or field grown trees rather than those grown in nurseries. While it is admitted that trees from many nurseries are little better than the native types, yet if only competent nurserymen are dealt with the quality should be satisfactory.

In general, wild or uncultivated trees are not as satisfactory as those grown in nurseries because they have not been properly trained to undergo transplanting nor to produce the most desirable specimens.

Children ordinarily receive their initial training at home and this is continued later in schools and colleges with the result that when they are ready to enter the business of making a living they are more or less mentally prepared. Physicians and surgeons endeavor to maintain people in a normal condition of health at all times. We cannot reason with trees and we cannot train them mentally, but much can be done for them physically. If trees could reason, talk, or move from place to place, they would be much more difficult to manage. As it is, we place them in the most favorable situation, prune them to the proper shapes, provide them with proper food and protect them from diseases and insect pests. We can also select the sizes and species desired.

In selecting trees we are interested in those of normal growth which are typical of their species and we desire the best guarantee possible that they will survive and be worthy of our admiration and use. The object of nurseries is to grow and train trees which will serve this purpose and the methods employed are the results of many years of experience and research.

POOR CONDITION

Trees growing in the wild have never been cultivated and their roots spreading out in search of water and food extend at least as far from the trunk as the ends of the branches. The feeding roots or those which absorb plant food from the soil are near the ends of the main roots in order that they may receive the water as it is shed from the branches. The removal of all these roots with the tree at the time of digging is, in most cases, impractical and often entirely impossible because of their distance from the trunk. As a result, the most important life-giving roots are lost, the tops or branches demand more water than the remaining roots can supply and the trees die. Even though the tops be severely pruned, the loss will be great. Also, the tops of trees growing in the woods are tall with few side branches, a condition caused by an effort to reach the light in a crowded environment. When removed to the open such trees appear unbalanced as they have no typical or desirable form and the reshaping of the tops by pruning is difficult.

In contrast to native trees, those grown by competent nurserymen are spaced to permit proper top development and they are constantly cultivated. In the process of cultivation the roots are cut and made to grow within a limited area from the time the trees are seedlings until they are ready to be sold. In addition to cultivating they are transplanted every two or three years. This also aids in confining the roots to a small area. As the trees are transplanted, the spacing between trees is increased to allow for the development of the tops and if the branching is not normal it is made so by proper pruning.

As the roots are cut in cultivating

(*Continued on page* 80)



"THIS IS THE WAY I FOUND MY SILVER"

The "American Directoire" pattern will be featured in the dining room of "The Home of Years" in B. & J. Sloane—New York and Washington, D.C. stores during the entire month of November.



WISE young bride . . . to have sent for "The Modern Way to Choose Your Silver" before making her decision. This portfolio has helped so many women find exactly the tableware they wanted.

Say what you will, silver is the very soul of your dining service—china is replaced, linens wear out, silver alone endures. Be certain, therefore, that the design has true beauty, that the craftsmanship is perfect, that the quality is supreme.

These days, too, another point must be considered. The design should be in the spirit of the room. This doesn't necessarily mean that there is just one "TREASURE" pattern for any one period—but it does mean that there is a *perfect* design for your own dining room—whether it be Early American, Georgian, Spanish, Modern . . . or anything else.

We hesitate to say that no one should choose silver without first sending for "The Modern Way to Choose your Silver." But, if you could see our files of letters from grateful people, you would probably feel that this is really the first step toward the buying of perfect tableware.

When writing for your copy of the portfolio please address Dept. B-11.

own below are four of the other Treasure tterns: Coronet, William and Mary, ary II and Early American Style, Plain.



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CRANE

To make your trees succeed

(CONTINUED FROM PAGE 78)

and transplanting, the small feeders are forced to develop on the remaining roots directly underneath the trunks. When a single tree is finally dug for the purchaser, a mass of fibrous roots is obtained with little effort which serves to support the tree in its new location. Largely because of this, the loss of nursery-grown trees is far less than that of the native types.

In securing trees from nurseries, only those which will survive the climate in which they are to be planted should be secured. As a general rule trees will survive in good form a reasonable change of latitude or longitude but not a great change of altitude.

The purchase of nursery stock, however, is not positive insurance against loss. Sometimes trees die from unexplainable reasons when given the best of care, but more often the cause can be traced to neglect if they were healthy before being transplanted. This is especially true with regard to the roots.

The fibrous roots are most important and when they cease to function the tree dies. These roots are tender and are easily killed when exposed to drying winds for only a few minutes. The greatest loss by far of newly planted nursery stock is due to improper handling which allows the roots to be killed by drying. Many trees are really dead before they are planted and they only put out their first leaves from the stored food in the branches and buds. This accounts for so many trees leafing out in the spring and then suddenly dying in the early summer.

How often have we noticed cars returning from nurseries or from the country with trees tied to the running-boards or fenders and with the roots exposed. In nine cases out of ten such trees are dead before they reach their destination.

CARE OF ROOTS

The roots must be kept moist or damp at all times. Wet straw or peat moss packed around the roots and held in place by canvas will serve for the purpose of protection. When the trees are unpacked, the roots should be dipped in a thin mud mixture and kept covered and moist until planted. Heeling-in or the covering of the roots with damp soil is the most usual method. The protection of the roots is the most important precaution to be observed when transplanting plants of any kind. In spite of this fact, some trees will survive the most careless treatment but such instances are in the minority and certainly not to be followed as examples.

Trees may not only survive rough handling, but they may occasionally grow quite satisfactorily on soils that are far from ideal. Soil and drainage are important factors in the growth of all trees. Many will exist on various types of soils but they will prove the best examples of their species in situations especially suited to their liking.

Similarly, people may survive on the simplest of diets, but they will be underdeveloped, both physically and mentally. Where life is present in any form under the control of man, it should be given, in so far as possible, the proper nourishment and environment to provide at least a normal existence. In the case of trees the proper soil and drainage should be given consideration.

A medium heavy loam will produce the best Elms although they are occasionally found growing on sand. Red Oaks require a well-drained, sandy situation, while Pin Oaks prefer moist sand. Norway Maples grow well in most any soil although they prefer a light loam. Sugar maples are extremely particular and must have a gravelly well-drained soil in order to be at all satisfactory. Few trees will grow in soil where stagnant water exists, and a recommended practice is to always provide perfect drainage.

PRUNING

In addition to selecting or providing suitable soil, the tree itself must be prepared for planting. Some top pruning is advisable in order to limit or equalize the demand made upon the incomplete root system for raw materials which are used in food manufacture. With the best of care some of the roots will be lost in moving, and those which are left must be given sufficient time to become established before they will function. Pruning aids in relieving the shock of transplanting and helps to conserve the strength of the tree for a permanent growth.

There is a more or less difference of opinion among experts as to the proper method of pruning at the time of planting. Much depends, however, upon the species and size, and upon the care given after planting. Generally, slow-growing trees should be pruned more severely than those which develop rapidly, although in no case should normal leaders be removed. The natural form should be altered as little as possible.

The most usual recommended practice is to thin the tops uniformly, at the same time removing interfering and abnormal branches and cutting back the side branches. Approximately one-half the top should be removed in this manner.

The side branches on trees from two to three inches in diameter should be cut back to within about one foot of the trunk and all cuts should be made just beyond a live bud or flush with the trunk or another branch. It is advisable not to molest the small twigs and shoots left on the remaining parts. Young trees will outgrow the effects of pruning in a few years, whereas if they are not pruned a number of the branches usually fail to survive or the entire tree dies.

To further prevent the loss of trees, all broken or damaged roots should be removed at the time of planting. Injured roots do not function properly and they are often responsible for the spread of diseases.

Most trees, as children, undergo a period in their development when they appear ungainly and unlikely of ever becoming suitable specimens. We are amused at the form and carriage of a boy approaching manhood, knowing

(*Continued on page* 90)



Now . . . YOU CAN HAVE THE THRILLING BEAUTY OF CARRARA WALLS IN YOUR BATHROOM

THERE *is* something thrilling about walls of Carrara Structural Glass . . . with their ring color tones, their polished surfaces, r reflectivity which lends an appearance of ıter spaciousness to a room, their unexam- l depth of richness and beauty. Carrara lls have an exciting individuality which ls of other materials lack entirely.

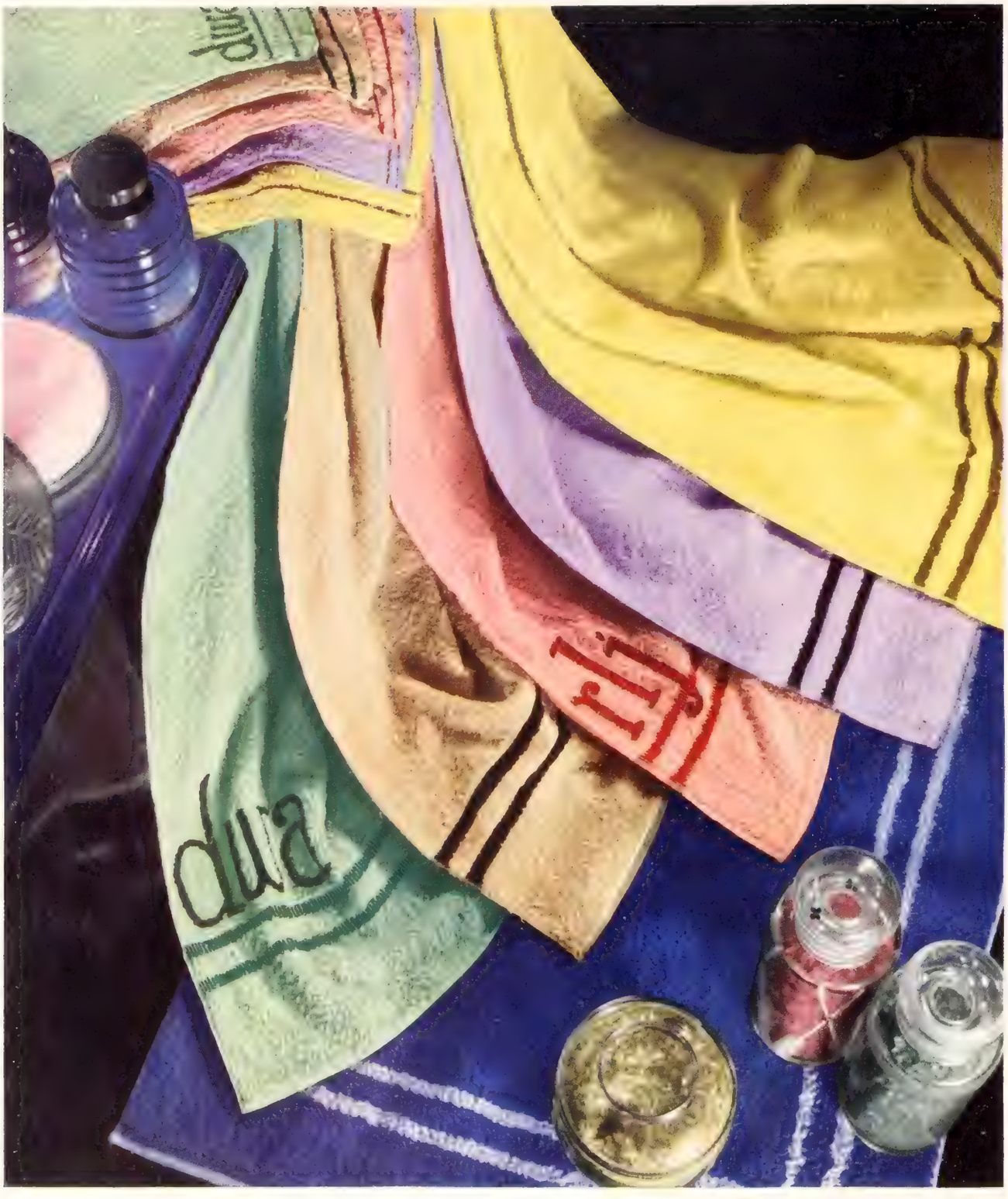
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We invite you to send us a rough plan of your bathroom with measurements, and we will gladly show you how Carrara Walls can transform it into a lovely room of modern design at very reasonable cost. Ask, too, for our illustrated booklet containing typical examples of Carrara bathrooms and kitchens. Pittsburgh Plate Glass Company, Grant Building, Pittsburgh, Pa.

CARRARA

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Resist these bath towels if you dare! Made by Martex, who have been producing only the finest bath towels for over 35 years, they offer the final touch of beauty and usefulness to every well-appointed bathroom. Skimp if you must on some things but it is pound-foolish to deny yourself the finest bath towels that can be made. Martex bath towels keep their beauty and wear so much longer that *they will actually cost you less in the end than ordinary bath towels.* Your nearest department store or linen shop can supply you with Martex bath towels for as little as 50c and up to $2.50. Wellington Sears Co., 65 Worth St., New York City.

These ASTUTE YOUNG ARISTOCRATS *expect Sterling*





In any smart center whether they are debutantes or young matrons their background of correct social usage demands sterling . . . for them there is no substitute. These astute young aristocrats fully aware of the importance of having only the best, shrewdly select favored patterns in exclusive WALLACE Sterling. And they are canny enough to make their choice known in the right quarters. Truly, what can be more sensible in this modern age than to give any young woman on various gift occasions, pieces of enduring sterling in the very pattern she herself has chosen. Particularly when such a lovely design as Normandie can be at such moderate cost. A dozen teaspoons for example are priced at $14.00. (Even now sterling prices are still *low*, for the 1929 ... would have been $21.00). And other pieces are in the same scale. The WALLACE Silversmiths have awaiting you at your jeweler's fifteen beautiful creations in sterling. Visit your jeweler today and have him show them to you. Even better, take her with you to be sure that you and she agree as to just the pattern she has in mind.



$6 FOR SIX



$10 FOR SIX



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MEMBERS OF THE STERLING SILVERSMITHS GUILD OF AMERICA • DESIGNERS AND CRAFTSMEN OF TABLEWARE, DRESSER SILVER AND TROPHIES IN STERLING AND TROPHIES IN SILVERPLATE •



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In all the world, there are no utensils that equal these in beauty and value per dollar. They give you WATERLESS COOKING which seals in all the natural moisture, flavor and vitamins of foodstuffs . . . They give you FUEL SAVING straight sides and QUICK HEATING black bottoms plus CHROMIUM COVERS, BAKELITE KNOBS and new efficient shapes. Above all they introduce CHIP-PROOFED and STAINLESS Guaranteed Enamelware which is years ahead of other ware in DURABILITY and EASY CLEANING qualities . . . See this wonderful line, in harmonious colors, at local department, hardware and speciality stores.

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By actual test 36 times more durable than the average enamelware

FEDERAL ENAMELING & STAMPING CO.

World's Largest Manufacturer of Enameled Kitchenware

PITTSBURGH • PENNSYLVANIA

A Fifth Avenue country house

(CONTINUED FROM PAGE 68)

taffeta on the dressing table. A chaise longue is upholstered in gold satin.

Even more Venetian is the master bedroom. A pale green broadloom is laid on the floor and the bed canopy is the same green in moire with an oyster silk lining. The oyster tone is repeated in the damask of the window curtains. The beds themselves are a simple Louis XV design painted soft antique green, and they have green silk spreads. There is a chaise longue in white damask and a chair in green velvet. The walls are painted flesh pink with bands of pale green and cream forming panels. The doors themselves and the overdoors are treated the same. A convenient feature is a breakfast group set by a window—a table, with Louis XVI chairs painted white with green leather seats.

The second bathroom follows the sensible plan of having its walls covered with sheets of glass.

Two more rooms remain—the blue and white guest room and a bed-chamber for a young girl.

In the guest room the woodwork is painted blue and the carpet is a darker blue, while the walls have a pale blue striped satin paper. At the windows are curtains of white net with valances of blue chintz. This blue and white is on the bed, too, for it is covered with a spread of blue and white diagonal sateen. One easy chair is in figured chintz.

The furniture of the daughter's room is a simple modern design in harewood and silver with mirror ornament. The floor covering is a silver gray broadloom carpet. For bed covering and dressing table bench was chosen a high pile cotton fabric and on the nearby easy chair is a cotton fabric in pale yellow honeycomb. The curtains are white Crêpe Ondese. To complete this yellow and white scheme comes the wallpaper—white snow flakes on a yellow ground.

PLANTING THE GROUNDS

The garden is the next feature to consider.

So many doors open upon the terrace and lawn that outdoor living can be both convenient and enjoyable. A terrace of mellow red brick surrounded by a little hedge of Yew or Boxwood lies directly off the dining room. This terrace overlooks a small lawn which extends from the living room to the garden house, located on the property line directly back of the living room side of the house.

Lawns are made to look over rather than at, so backgrounds become important. Here we have a small lawn, restful in character, and a background composed of garden house and tall planting made up of Dogwoods, Cedars, White Birch; lower planting of Ilex Crenata, Yew, Bayberry, Laurel, Cotoneaster, low spreading Junipers, etc.

The grounds around the house as displayed are smaller in all probability than if constructed in the country or suburbs.

Walks of brick lead from terrace to garden house and back to house on opposite side of property.

There is opportunity for a gay planting of Tulips and Narcissi around the terrace.

As the house has no foundation visible to the eye and springs directly from the ground, trees and plants used near and against it are placed sparingly and with much thought to composition as regards the mass of the house.

Two white Birches of several stems each are set each side of the front door. These trees with their white trunks and many small dark twigs are equally decorative in summer and winter and create a pleasing contrast and foil for the dark Ilex Crenata, Junipers, Laurel and Pyracantha used around the house.

It is planned to use many plants having attractive fruits for the fall display. These will include the Cotoneasters, Bayberry, Ilex Verticillata, Bitter Sweet and Viburnum Dilatatum.

During the early spring, flowering Azaleas, Rhododendron, Magnolias, Lilacs, Wisteria and Roses will be used to replace some of the plants used for their fall effects.

Bobbink & Atkins are supplying the plant material and maintaining the garden according to the seasons.

THE EQUIPMENT

This display is notable in its equipment for being an all-gas house.

The following firms have generously contributed to the building, decorating and landscaping of the house:

FURNITURE—W. & J. Sloane

DRAPERIES & UPHOLSTERY FABRICS—In the library, living room, powder room, boudoir, master bedroom, guest room, daughter's room—F. Schumacher & Company and W. & J. Sloane. In the library and daughter's room—Celanese Corp.

FLOOR COVERINGS—W. & J. Sloane

WALLPAPER—Thomas Strahan Company

EXTERIOR & INTERIOR PAINT—Samuel Cabot, Inc.

MIRRORS—Pittsburgh Plate Glass Co.

FIREPLACE EQUIPMENT—Edwin Jackson, Inc. Fyr-Slyd Screen Inc.

HARDWARE—Yale & Towne

CLOSETS AND CLOSET FITTINGS—Lewis & Conger

BATHROOM FIXTURES—Crane Company

HEATING PLANT & RADIATORS—H. B. Smith Company

HOT WATER HEATER—Ruud Manufacturing Company

BATHROOM FURNITURE—C. F. Church Manufacturing Company

VENETIAN BLINDS—J. G. Wilson Corporation

SILVER IN DINING ROOM—*October:* Towle Manufacturing Company; *November:* Rogers, Lunt & Bowlen Company; *December:* The Gorham Company; *January:* Watson & Company; *February:* R. Wallace & Sons Manufacturing Company; *March:* International Silver Company; *April:* Reed & Barton

GLASSWARE—Libbey Glass Manufacturing Company

CHINA—Josiah Wedgwood & Sons

LINEN—Grande Maison de Blanc

BLANKETS—Kenwood (F. C. Huyck & Sons)

(Continued on page 96)

GAS

. . . the Modern Fuel





SERVES THE "HOUSE & GARDEN" MODEL HOME AT SLOANE'S

A HISTORY-MAKING model home opens its doors this month. Planned by *House and Garden*, and built by W. & J. Sloane in their New York store, it embodies every refinement of design, every aid to gracious living that today's world knows.

It is significant that such a house should be wholly served by *gas*—for cooking, cooling, heating. The most modern equipment was wanted. Gas was chosen—because gas has kept a step ahead—because modern gas appliances are so dependable, efficient, enduring *and* economical.

In the *House and Garden* home you'll find a *silent*, thrifty gas refrigerator—an automatic gas water heater that keeps abundant hot water on tap all the time—a gas range with automatic lighting, automatic time and temperature control—and an automatic gas house-heater that gives clean, healthful heat in all weathers, *without work* of any kind.

Besides the complete house in New York, individual rooms will be on view in Sloane's Washington store. Both are worth visiting. You'll come away with new ideas for your home—and especially your kitchen. Consult your local gas company for practical aid in carrying them out. American Gas Association, New York City.



Now the gas range comes to its own, takes its rightful place as the finest thing in the kitchen. For the Modern Oriole is not just an old-style range with improvements. It is an entirely new creation.

Even its beauty is but the reflection of inner symmetry—that harmonious relation of part to part which characterizes the work of the modern functional designer.

Overnight your present gas range has grown too old to keep. Comparison with the Modern Oriole will reveal the amazing advantages of this time-money-and-trouble-saving range. These are just a few of them:

NEW DUAL-DUTY BURNERS In each one of the burners a big speed-flame or the smallest of simmers or anything in-between—all at a finger touch.

EASY-TO-CLEAN construction inside and out. Rounded corners. No chinks or grease traps. Porcelain-enamel finish. Enamel burner-box shield.

EXTRA INSULATION keeps the heat in where it belongs. Cooler kitchen, lower gas bills.

NEW HEAT-CONTROL OVEN takes the guesswork out of roasting and baking. Measures out just enough heat to do each job perfectly, without watching.

SEE this wonderful range in W & J Sloane's "House of Years", New York, or in their Washington exhibit. Also shown by gas companies and stores in your vicinity. Write us for the name of the nearest one.

STANDARD GAS EQUIPMENT CORPORATION • 18 EAST 41st STREET • NEW YORK

THE MODERN Oriole GAS RANGE

Italian commodes of the 18th Century

CONTINUED FROM PAGE 65

given such an impetus to the goldsmiths and the workers in silver and bronze, having vanished, their art sank into oblivion through the lack of great leaders to carry on the tradition. With the exception of imported bronze hardware, such as handles, escutcheons, keys and decorative metal ornaments, in comparatively rare instances, this work where it does exist is inferior to the French and English.

In the rural furniture no attempt at all was made to apply these decorative bits of hardware or ornament. Wooden knobs or the key, slightly turned in the key-hole so that it would catch, was the only means of opening a drawer. They did not have the skill in fitting or finishing the drawers, so that they could be operated easily, as had the English cabinet-makers. The drawers were often lined with silk or linen, to keep the clothes from catching on the rough wood, much as the French used decorative papers for the same purpose. However, what the Italian simple country commodes lacked in elegance of detail and finish, they made up for in their simplicity of form and line, the charm of their painted examples and the sturdiness of their unsophisticated construction.

By the use of solid walnut, walnut-root, acacia and olive-root, with inlay sparingly used and then only in geometrical designs or in well balanced spots of decoration, they present much more the aspect of the simpler English pieces than they do the French. They are therefore very easily assimilated in the American scheme of furnishing, where they may have to harmonize with Sheraton or Hepplewhite heirlooms or contribute a conventional note to a setting in the Modern feeling.

EDITOR'S NOTE—This is the fifth article in Mr. Carrère's series on 18th Century Italian Provincial furniture.

What for the steep slope or unsightly bank?

The steepest bank is apt to be where the views are the most far-reaching or the summer breezes most desirable. Yet here planting problems may be the most baffling. Barren slopes are frequent along lake or river bluffs. Ugly embankments are often formed in the very center of residential districts. Essential civic enterprises must often consider convenience before appearance. And highways, among other thoroughfares, are not notably decorated with appropriate horticultural loveliness.

Rock gardens have been developed in innumerable places, to be sure, and sodded terraces have been perfected where drainage and careful maintenance are provided. But for those slopes too steep or too expansive for casual flower-planting, those declivities unimportantly located or important summer-home slopes, many shrubs and deep-rooted, woody perennials will transform offense into attractiveness.

If the "angle of repose" is not too sharp, grass alone may be used and allowed to seed itself. One estate owner, however, tried grasses unsuccessfully. He added many self-sowing annual and perennial plants with a few favorite shrubs, only to lose the whole bank when it slid into the lake below! He had even constructed a trough with pipes from the upper level leading down at an angle supposed to forestall just such a contingency.

Drainage, thoroughly and keenly planned, is of first importance. Any expense should be undertaken for stubborn slopes. There must be provided some outlet for the water which normally goes down the bank. Gullies and deep washes must be prevented. If these do begin, and adequate drainage cannot be contrived, plants of many kinds may be established so that their roots collect the washed-down soil and yet are not themselves harmed by extremes of dryness and wetness, or the force of running water. If the slope is sandy, the water runs off too quickly. If it is of clay, the ground may be baked. Both conditions hard to combat unless plants are chosen because they will endure abuse.

After everything possible has been done to keep the slope established, the physical character of the soil may be improved by working in the usual materials such as leaves, straw or granulated peat for adding substance to sandy soil or lightening clay or silt. Ground limestone and sand may have use with the clay. There are substitutes available selected according to chemicals existing in the soil or industrial plants nearby. Fertilization must be taken into consideration also, with especial emphasis upon root-stimulation. If there is a cinder embankment to deal with, phosphorous is already present in usable form, and many of the "hopeless" banks are found to have natural supplies of phosphorous in surprising amounts.

It is usually easy enough to have the soil tested, but to have either physical or chemical additions remain stable is often problematical. In any case, bank covers should be chosen for their sturdiness, as well as for their appearance.

Plants must look well even when the washing or slipping of soil may destroy the trim aspect of the original layout. Those with deep-root tendencies, rather than those which have fibrous roots, and stoloniferous species are welcome. Small trees are frequently desirable, if their habits do not injure neighboring lawns, gardens or crops.

Amelanchier canadensis, the Shadbush or Juneberry, which has an inclination to sucker and bloom when very small, *Cercis canadensis,* the Redbud and *Cornus florida,* the conspicuous Flowering Dogwood, may be suitable. The Flowering Dogwood spreads in low, bushy fashion, very rapidly, but will not produce beautiful flowers unless sheltered and suited as to diet. It prefers acid soils, and will stagger along an abrupt bank in incredible manner if not exposed to drying in excess. Trees are most appropriate as picturesque additions to lower material.

Salix tristis or *Salix uva-ursi* are little Willows which may be used as last resort. They spread but have no

(*Continued on page* 86)



LET'S GET AN ELECTROLUX THIS TIME—
JUST LOOK WHAT IT GIVES YOU

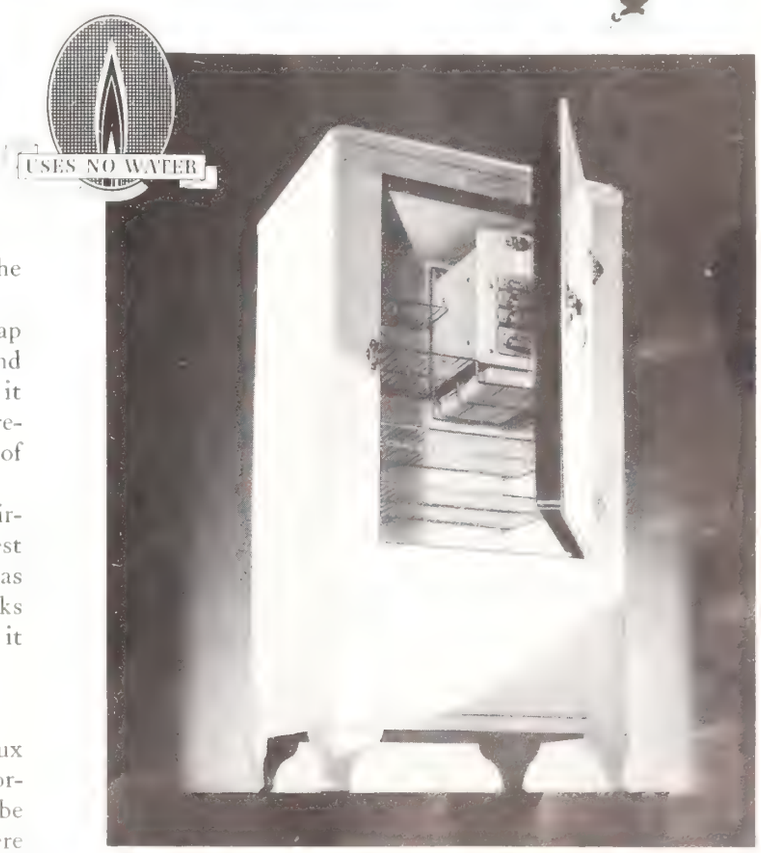
Lowest operating cost
Freedom from repairs
Absolute silence
Prompt gas company service
Constant steady cold
Vegetable dehydrator
Regulator to speed freezing
Ice trays with trigger release
Split shelves for extra bottles
Plenty of ice cubes

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Costs Least to Operate

NRA

No Moving Parts
It's Silent, Absolutely
and permanently



UNTIL recently nearly every family buying an Electrolux were buying their first automatic refrigerator. But this year the New Air-Cooled Electrolux is going into hundreds of homes to *replace other automatic refrigerators.*

Here is definite and increasing evidence that people expect more from Electrolux. We believe they have a right to, for Electrolux now offers all the advantages of automatic refrigeration—and none of the common failings.

Trouble-Free Refrigeration!

The New Air-Cooled Electrolux hasn't a single moving part. It is silent, and permanently silent, for the good reason that it has nothing that can make noise.

A tiny gas flame circulates a simple refrigerant. Ordinary air cools it. Startling simplicity! And this simplicity means more years of trouble-free refrigeration.

That is a real saving. And here is another. The New Air-Cooled Electrolux costs less to run than any other refrigerator. It will continue to cost less to run, since it cannot lose efficiency through the wearing of moving parts.

While Electrolux is not a cheap refrigerator and we make no second line of "bargain leaders," still it costs no more than other good refrigerators. And over a period of years it costs considerably less.

We believe that the New Air-Cooled Electrolux is by far the best refrigerator made. Your own gas company shares this belief. It backs every Electrolux . . . services it promptly and willingly.

Runs on Bottled Gas, too!

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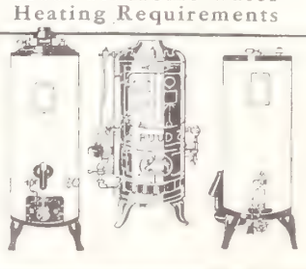
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the biggest name in
WATER HEATERS



What for the steep slope or unsightly bank?

(CONTINUED FROM PAGE 54)

season of particular beauty and the leaves fall early. Several species of *Prunus* may grow well in dune-sand, *P. virginiana,* Choke-cherry, *P. serotina,* Wild Black Cherry, *P. pumila,* Sand Cherry, *P. pennsylvanica,* Wild Red Cherry, are all native, hardy, prolific sorts. They attract the codlin moth very dangerously, however, and unsightly webs must be continually removed or guarded against. The Wild Red Cherry is perhaps the worst, but the tart little scarlet fruits are ornamental, and excellent for jelly if excuse for existence must be found. Early bloom is an attraction, too.

CLIMBING VINES

Lycium chinense, Matrimony Vine, is graceful, its small purple blossoms pretty and pleasing to the hummingbirds, and the red berries embellish the hurrying branches which cover any sort of soil rapidly.

Parthenocissus quinquefolia, ordinary Woodbine or Virginia Creeper, has transformed many an unsightly slope, as has Poison Ivy (*Rhus toxicodendron*), which uninformed persons invariably admire! Informed persons, too, for it clothes with a will, is glossy and green in the summer and gloriously red in the fall.

Celastrus scandens, False or Shrubby Bittersweet, will take hold readily and increase from the main roots. Its seeds must be treated with acid—such as the digestive organs of birds provide—or stratified before they will germinate readily so small rooted cuttings are the best for a start. They fruit in three years unless staminate flowers have repeatedly occurred. It is a plant which twines upward rather more than outward, and its autumn display is the more effective because of the interwound stems. On the steepest gravel cuts *Celastrus scandens* will take hold, as well as on all other soils such as clay or sand or silt. It insists upon consideration. Or use Wild Grape, *Vitus vulpina, V. rupestris* or allied native species, with ornamental leaves and rugged stems which hold soil rigidly, and roots undaunted by surface disturbances. A few gullies are as nothing to a Wild Grape. It marches right over them or hurtles across in the most effective fashion. I have seen the most forlorn of sandy slopes, bitterly exposed to sun and wind, gleaming with beauty of the glossy leaves of *V. rupestris.* The blossoms of Wild Grape are fragrant and as desirable as the fruit in its many stages of picturesqueness and utility.

Pachysandra terminalis has become very popular of late years, and it has successfully held many a miserable spot from extended desolation. In one sterile, shaded spot devoid of other plant life, where artificial and natural means had been tried for years and all plant covers had been useless, *Pachysandra* alone prevented washing. As the house was at the base of this bank, not such a steep one, either, it meant a vast relief to the home-owners.

Vinca minor, common Running-myrtle and *V. major* are quick to spread in sun or shade, particularly happy in shade. Their chief merit is in their matting and evergreen leaves. The flowers, white, blue or purple, are numerous but somewhat hidden by the heavy foliage.

Rhus canadensis is useful and delightful, particularly when its red spires are studding the reddening foliage. Its winter appearance is interesting because of the stubby, thick branches, fantastically formed, and only its familiarity prevents its use in great masses. If the soil is sterile the bushes will usually be low. The taller Sumachs, such as *Rhus typhinus,* are equalled in bank-covering by the fast-marching Sassafras with its gay colorings in the fall, its green twigs and its dark fruit on fleshy, coral-red stalks. For that matter, Poplar will clothe a slope in no time, and be cordially detested, nine times out of ten.

Arctostaphylos uva-ursi, Bearberry, trails accommodatingly in neutral or acid, sandy soil, and has evergreen foliage to set off the red fruit. Bearberries are very abundant if much phosphorous and potash are present, and these red "jewels" are in great demand for decoration along with the trailing branches which bear them.

Prostrate Junipers adhere well to difficult spots, often naturally in company with the *Arctostaphylos.* The blue berries of the pistillate Juniper, *horizontalis,* are an arresting sight in their evergreen setting. *Cotoneaster microphylla,* well-named "Rockspray," *C. horizontalis,* less reliably evergreen, and *C. adpressa* are decorative, red-berried Cotoneasters which like phosphorous and potash in abundance, with perfect drainage.

FOR LATER GROWTH

Acanthopanax pentaphylla, five-leaf Aralia, is a thrifty shrub with insignificant efflorescence but beautiful, gleaming leaves. It is rather too high for large bank-masses if lower things are obtainable. *Ceanothus americana* is much better as to low growth, and it has flowers of snowy airiness, in clusters which cover the entire bush. The seed capsules are very gay in late summer, and silvery-lined when they have burst. Toward late winter, however, they are dingy, and even the curving stems do not offset the dullness. This hardy *Ceanothus* will grow almost anywhere and no sidehill in sun or shade, clay or sand or silt ever daunted the delving roots which have been so troublesome to nurserymen.

The taller *Physocarpus opulifolius,* Ninebark, will also cling well to an embankment. The peeling bark beneath the clusters of showy seed pods often vie with the fall-flowering Witch Hazel or the Hazel whose nuts are flaunted in such jaunty frilled cases.

Cephalanthus occidentalis pops up by itself in short order, and its fragrant button-balls become ruddy for fall adornment, along with *Sambucus pubens,* the Red-berried Elder, which, like the Button Bush, prefers the lower parts of the slope as well as more shade than its *S. canadensis* relative.

Honeysuckles of twining sorts grow greedily, but without too much exuberance. *Lonicera sempervirens,* the old trumpet Honeysuckle, *L. japonica Halliana* and *L. Heckrottii,* with yellow-

(*Continued on page* 88)

LET'S TAKE AN IMAGINARY TRIP THROUGH AN OIL BURNING BOILER



If you are planning to build or remodel this year, you have probably visited the Sloane's "House of Years" in New York or in Washington.

Now let's take another trip—one through an oil or gas burning boiler. Naturally, this has to be an imaginary tour, but it is a very real one in the sense that it may save you hundreds of dollars during the next few years.

First, picture yourself in an ordinary boiler. Suddenly — the burner turns on full blast. Hot flames lick the boiler walls. But in a few minutes you notice a large part of the heat is going up the chimney—wasted. Something is wrong—and that "something" is simply that the boiler cannot absorb and utilize heat units as rapidly as the burner gives them off.

Now look in a Special H. B. Smith Mills Boiler. How much larger the heating surface is! And what a practical difference this makes when the burner turns on. All the heat units are fully absorbed by the boiler. They are being used to *heat the house*—and not wasted up the chimney.

In addition to its remarkable efficiency and economy, the Special H. B. Smith Mills Boiler contains a domestic hot water unit—to supply hot water in summer and winter.



• SMITH MIDGET RADIATORS — 35% smaller than ordinary radiators of equal radiating capacity. Ideally suited for use in the open or as concealed radiation. Simple and attractive design, with no elaborate ornamentation to catch dirt and dust.

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• SMITH HUMID-HEET RADIATORS — (patent applied for). Furnishes the required amount of radiator heat and automatically replenishes the air with moisture. Costs only slightly more than an ordinary radiator and can be installed without changing present radiator pipes.



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NRA
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with the one cleanser that belongs there . . . in the one package that looks it

Fastidious women everywhere are welcoming this beautiful *Bon Ami De luxe Package for Bathrooms.* For here is a bathroom cleanser as good to look at, as it is to use . . . a package that harmonizes perfectly with any bathroom color scheme. Rich black and lustrous gold . . . graceful oval shape . . . a real ornament wherever you set it down.

Most everyone knows that Bon Ami is the best cleanser for bathrooms. It cleans so well *and polishes as it cleans*—bathtubs, basins, tiling, faucets, windows, mirrors, etc. It doesn't leave gritty sediment, doesn't clog drains—and is odorless.

The *Bon Ami De luxe Package* is now at grocery stores along with the familiar *Powder* and *Cake* packages.



BON AMI
"Hasn't scratched yet!"

What for the steep slope or unsightly bank?

(CONTINUED FROM PAGE 86)

ish flowers are easily obtained. *I. aurco-reticulata* has spotted foliage which recommends it to a few.

Sorbaria sorbifolia is a "False Spiraea" with compound leaves, its plentiful blossoms and suckering roots causing it to be more conspicuous than the little two-foot *Zanthorhiza apiifolia.* This Yellow-root has practically worthless flowers but is excellent for dampness and shade. The *Sorbaria* is green early in the Spring, but the *Zanthorhiza* is at its best when its leaves are yellow in the fall.

Potentilla fruticosa is flowery and fast-growing, but really weedy. *P. tridentata,* about a foot high, is fond of dry banks and is all but evergreen in mild localities.

Helianthemum nummularium, Sun rose, is a beauty with its yellow, red, pink or white flowers. It will cling fast to the steepest, rockiest, sandiest or most-baked soil imaginable, if much lime is present. It usually requires winter mulching, for which its gaiety is truly ample reward.

Comptonia asplenifolia is one of the less desirable covers if it is likely to spread to cultivated fields or pastures. Its little catkins and its dull-green, deep-cut, narrow leaves are truly attractive. When fall and winter come, the bush is scraggly and almost repelling excepting when it holds snow artistically. It always welcomes the ground-birds, and is good game-cover. It prefers slightly acid soil, grows weedily and spreads over almost impossible banks.

Dwarf Robinia, Rose Acacia or Moss Locust, spilling down a hillside into perennial Lupine, as both bloom simultaneously, is a thrilling sight. Shabby spots may also be quickly and charmingly covered with *Tephrosia virginiana,* its rose and yellow Pea-blossoms followed by silvery seed-pods high among the silvery pinnate-leaved plants. *Indigofera decora* is another legume for bank-covering. Each flower has a white standard in pretty contrast to the pink keel.

The late-flowering Azuresage, *Perovskia atriplicifolia,* is an interesting novelty for slopes without bitter winter weather. The silvery, pleasantly-odored leaves and the panicles of bluish-lavender are decorative and appreciated in late summer and early fall. It is only suggested for the very particular horticulturalist, not for the casual planter.

Euonymus radicans, Wintercreeper, has frequently spread its beauty on a commonplace slope and *Rosa setigera* with many of its clambering hybrids will brighten a bank of sand or one of clay. The thorny, ruddy branches of the *Rosa* have adornment of their own after the leaves have fallen. Dozens of Roses embellish slopes with the greatest satisfaction. Any climbing Rose with sturdy characteristics may be adapted to a bank. Allow the plants to clamber upward as if the slope were a trellis that had become recumbent and let the vines have their will.

Many other climbing plants will cover slopes instead of upright surfaces and make a thorough job of it. Observe the natural vines in the vicinity and copy their tendencies, choosing species which have similar habits.

The rankly stoloniferous *Hypericum calycinum,* yellow-flowered, is more unusual than the appealing *Rosas* of various types, but very much recommended. Several shrubby St. Johnswort's are helpful in places where a steep slant interferes with normal cultivation.

Always there may be a choice between tall covers and low ones, or proper combination of the two. Prevailing winds must be studied, as well as the angle of repose. For sheer utility lower plants are the best, while for utility and landscaped loveliness, a composition of low, medium and high may easily be arranged.

Shaded, wooded slopes present few problems. Trees hold the soil in place, while shade-loving perennials such as Wild Ginger will form a surface carpet. Any tufted or trailing cushion-perennial recommended for rock gardens can be adapted to banks temporarily and accommodating annuals such as Verbena and Portulaca are frequently used.

Local nurserymen or garden advisors will suggest the best planting times and methods for specific needs. Dozens of things may be started in the fall and held in place by wire netting staked down, if slipping is apt to occur. Ingenuity will suggest various efficient plans for the beginning work.

Stubborn banks will be welcomed as interesting problems and ugly banks may become veritable treasures as their crevices are conquered in the amusing solutions.

MILDRED NORTON ANDREWS

First aid for perennial borders

(CONTINUED FROM PAGE 76)

association in pink and lavender and white.

Lilium henryi towers handsomely behind a planting of *Salvia virgata nemorosa,* and a group of *Lilium tigrinum* is greatly improved by being interplanted with *Aconitum napellus bicolor.* In making use of *Aconitum wilsoni* it should be remembered that though it is so tall as to belong at the back of the border it is too slender to make a proper background plant and itself needs a backing of wall or tall hedge or some good shrub.

Where the two biennials, Foxgloves and Canterbury Bells, bloomed earlier there will now be blank spaces. It is a good plan to set behind these plants Asters of the Ericoides group, or other wand-like species, so that they may be drawn down to cover the defection.

We need not, I think, fash ourselves over much about colors, for living colors do not clash in the same way as do stuffs, or what might be called dead hues. Certain juxtapositions of course are bad and these are easily taken care of but on the whole with plenty of green and a sense of proportion in the use of color there will be little trouble.



Table arranged and photographed in actual colors by Anton Bruehl

IT'S SMART TO BE INFORMAL *and* CHASE MAKES INFORMALITY SMART



EMILY POST, in her new book on buffet suppers (see coupon at right), says: "*The well-known depression gave us one thing, anyway—the buffet supper. It's new, popular, and easy to do. For Sunday lunches and suppers, after football games—in fact, at any time you want to entertain your friends simply—the buffet meal is inexpensive and easy to prepare. People like to go to an attractive table and choose the food they like best. It makes a party more friendly. And for such occasions I think these new Chase chromium products are appropriate and irresistibly attractive.*"

The picture above shows some of the chromium table articles made by Chase. They were designed by well-known artists for informal entertaining.

For example, notice the Electric Buffet Server in the upper right-hand corner of the picture. It has four deep porcelain casseroles, and the electrically heated water in the chromium base keeps food hot for the late guest.

This Server and other chromium articles shown above will help you in easy entertaining. Their chromium finish saves your time. It never tarnishes. It never calls for polishing.

You will find Chase Chromium at smart gift shops and department stores.

CHASE

Electric Buffet Server with four porcelain casseroles	$40.00
Cocktail shaker	[illegible]
Cocktail cups—set of four	[illegible]
Flower and candle centerpiece—10 pieces to arrange in different designs	20.00
Cheese and cracker dish—with cover and wooden plate	[illegible]
Pretzel man	[illegible]
Salad bowl with wooden shell, wooden fork and spoon	6.00
Cocktail and canapé tray (next to buffet server) each	1.00
Cigarette box	[illegible]
Beer mugs, each	[illegible]
Beer tray	6.00
Beer pitcher	3.50

(These articles and [illegible] at smart gift shops and department stores. Prices may be slightly higher West of the Mississippi.)

A NEW BOOK "[illegible]" by *Emily Post*. Twenty-four pages, illustrated. How to arrange the table. What to serve. Suggested menus and many new receipts for simple and inexpensive foods.

PRICE—10c IN STAMPS

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GENTLEMEN: I enclose [illegible] "How to Give Buffet Suppers," by Emily Post. Please send it right away.

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CHASE BRASS & COPPER CO., INCORPORATED, WATERBURY, CONN.



Translucent Green of Shoal Water that Makes a Remembered Room

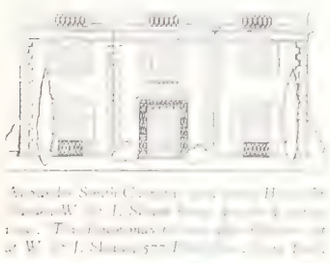
To uncover the mechanics of loveliness is not always dangerous. In the matter of Ocean Green the facts are almost lyrical. Shine a blue sky down on shoal water over yellow sand and the resultant color is shimmering, never-to-be-forgotten Ocean Green.

Ocean Green for the carpet. Blues are not good with it but yellows are charming. Silver gray, coral and rust are other colors to work into the scheme. Keep to the light shades and the room will possess the vivid quality of sunlight.

Ocean Green is but one of many charming colors available in the two qualities of Alexander Smith Wide Seamless Carpet—Claridge and Deepdale. Sold by good stores everywhere at very moderate prices, either as wall-to-wall carpet or bound as rugs.

You will find helpful information and a choice of colors in Clara Dudley's interesting portfolio—"The Use of Wide Seamless Carpet in Decoration," sent on receipt of 10 cents for handling.

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Toastmaster HOSPITALITY TRAY

HERE it is—a new idea for informal entertainment and refreshment. The new Toastmaster Hospitality Tray awaits the arrival of the guests. With Toastmaster on a handsome chromium tray, are six crystal clear glass dishes tempting with caviare, *pate de foie gras*, anchovies, Roquefort, marmalade, and pickles. On the other side of the tray is a variety of sliced breads and a clever cutting block and knife for trimming toast.

Guests make their own appetizers, of course!—and tasty "snacks" of all kinds. They enjoy making the toast pop out of the Toastmaster—each slice timed by the Flexible Clock to golden perfection. Then comes the fun of trimming it . . . selecting and spreading the most appealing food. Everybody joins in—everybody is busy—formality vanishes.

"Here's Hospitality"—a new book full of ideas about informal entertainment—is yours for the asking—or it may be had when you buy your Toastmaster Hospitality Tray. Write, please, to Waters-Genter Company, a division of McGraw Electric Company, Dept. 1073, Minneapolis, Minn.

The Toastmaster Hospitality Tray complete with two-slice Toastmaster $19.75; with one-slice model $15.25. The Hospitality Tray alone $7.50. Toastmasters sold separately: one-slice $11.50; two-slice $16.00.

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RAILWAYS of FRANCE

1 East 57th Street N.Y.

To make your trees succeed

(CONTINUED FROM PAGE 78)

that he will soon be of normal proportions, but we may be too hasty in condemning trees for passing through a similar stage. With trees this period of adolescence usually occurs when they are from three to eight inches in diameter. With careful pruning and training as they grow, however, they will recover more rapidly and more correctly than when left to shift for themselves.

Trees planted in the open often develop heavy tops and abnormally long branches on the east side, due to the influence of the prevailing westerly winds. This can largely be corrected by pruning and by providing a protective planting on the windward side.

An old theory exists that in transplanting trees they should be placed in their original positions with respect to the points of the compass; that is, the original north side of a tree should face the north when located in its new position. The only advantage in following this practice, however, is to prevent possible sun scald on the sides of the trunks which were previously unexposed. Little consideration need really be given the position of trees in transplanting, since the trunks of all those having thin bark, such as Maples and Oaks, should be wrapped or shaded to prevent damage from the sun, regardless of their position.

Wrapping also protects trees from injurious boring insects. Sheeting paper cut in rolls about three inches wide is perhaps the most convenient and serviceable material to use. This should be wrapped spirally around the trunks from the ground to beyond the first branches and held in place firmly but not too tightly by three-ply untreated jute twine. As a protection against borers this should be done in the early spring, before the adult beetles appear to deposit their eggs. Usually one wrapping weathers away in about two years and if the trees are sufficiently established and thrifty at the end of this time, rewrapping is not a necessary precaution.

The method used in planting has a direct effect on the ability of trees to become successfully established. Careful planting shortens the time required for a vital connection with the soil and in many instances prevents complete loss.

All trees should be planted at the same depth to which they grew in the nursery. This can be determined by the discoloration of the bark and adhering soil particles at the base of the trunk just above the roots.

The holes should be of sufficient size to receive the roots in a natural and uncramped position. The placing of manure or commercial fertilizer in the holes will do more harm than good, but backfilling with rich top soil is advisable. All fertilizers, if applied, should be worked into the surface soil around the trees after planting.

The most important part of the planting operation is the tamping of the soil firmly but carefully around the roots, so that no air spaces are left. Each root must be completely contacted with the soil. Working the soil underneath the roots by hand, especially at the center or directly under the trunk, is the surest method of accomplishing this. The tender fibrous roots must not be damaged in this process.

When trees are planted in the fall they are benefited by a strawy manure mulch about six inches in depth spread evenly over the area disturbed by planting. This material should be kept several inches away from the trunk on all sides. A fall mulch, however, should not be applied until after the ground has frozen.

Trees planted in the spring may be given an application of commercial fertilizer. An approved brand containing approximate equal amounts of available nitrogen, phosphoric acid and potash is considered best. This should be applied at the rate of about two pounds per inch of trunk diameter and worked well into the top two inches of soil. This may be followed later in the growing season by a light mulch of well rotted manure.

Most trees which are carefully selected and given proper attention at the time of transplanting will survive in a normal condition. They cannot be made to grow by mysterious practices or neglect any more than people can be developed by superstitious beliefs, or lack of training.

Neglected and untrained children often find their progress toward desirable members of society rather difficult but not impossible. Trees treated in the same manner are similarly handicapped although they are more helpless, and seldom develop into desirable specimens. Improved methods in care and training are producing better results in both instances each year. Trees are no longer just planted and expected to grow, but they are carefully selected and treated according to the best knowledge of experts, with the result that their quality is constantly improving, their percentage of loss is much less, and they are a source of increasing satisfaction to those who possess them.

—J. M. Bennett.

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THE great variety of combinations in which Lamerie Sterling is produced makes impossible any comprehensive showing in any single announcement.

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Like all Watson Exemplar Sterling Lamerie possesses those qualities of exclusive Watson hand craftsmanship, lifetime super-finish, extra rigid knife handles and other individual superiorities which assure lifelong durability and unchanging charm.



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The beauty of the Lamerie Pattern is shown to greatest advantage in its matching Hollow Ware. On these flat or curving expanses of gleaming Sterling, the delicate tracing of its exquisite design betrays the genius of its famous master creator.



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Your jeweler will show you any of the Sterling Watson Patterns illustrated below; or write for booklet listing prices and pieces. Should you desire the exclusiveness of [illegible] Sterling, the service of the private silversmiths of Watson Park is available. Unduplicated Exemplar Sterling may be created, or [illegible] ing completed. Write for brochure, "Private Silversmiths"—or ask your jeweler.



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How would you like a home in which the climate would be "always Springtime" . . . the air always the temperatures that you prefer; . . . the humidity always exactly at the point that means greatest comfort and health; . . . circulation always assured at just the right pace for constant freshness and vitality?

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Without calling on you (or anyone else) in your household for attention, it will *automatically* give you the marvelous, constant satisfaction detailed above.

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FOR spring display of bloom the Primulas are in a class quite by themselves, as indicated by this photograph taken along the east walk of the author's garden. Some of the hybrids are especially fine

Hybridizing Primula Polyanthus

THE art of hybridizing is not obscure or mysterious and belongs, I am sure, in what some columnists call Women's Realm. Perhaps American women have done little of it or have not made their work known, but there is no reason why any woman gardener should not seek to improve a favorite plant, either by selection or cross pollination.

Selection brings improvement by the removal of all inferior plants and saving of seeds from the best that remain, year after year, and results in a gradual improvement, which, however, is definitely limited. There is a normal range of variation that will not be passed by this method. But when new traits can be directly introduced by crossing varieties or even species, a larger field is opened with more striking and quicker changes.

I began growing the Munstead Strain of Primula Polyanthus ten years ago and have just finished planting eighteen hundred seedlings of Polyanthuses, in all colors, during the month of October. These are from seeds ripened in June and July in my own garden, all the product of studied crosses, and most of which should flower next spring.

For good clumps I prefer to sow the seeds in March or April to provide plants for the next year's garden, but one cannot afford to waste time with new varieties and, too, the season of waiting is one of intense anxiety and expectation.

Many gardeners will remember the brief story of Miss Jekyll's Munstead Polyanthuses that appeared in a garden magazine a decade ago. She had perfected a strain in white, yellow and orange shades by a long period of selection, growing only those colors.

Plants which increase from seeds in their native haunts (and the Primula is native in England) are pollinated by insects or often, as botanists have observed, by a single insect, adapted to crossing a particular species. Müller names the bumble bee as the pollinator of several Primrose species.

I count it my good fortune that no Primrose is indigenous to our locality as I might never have begun hand pollination had my first Polyanthuses seeded freely. And later when I wanted definite crosses, I was saved the labor of covering the blossoms, since there was apparently no interference from insects. I have also observed the precaution of removing all the petals from pollenized blossoms, so that they will not attract any insect that might alight upon them.

I had forty odd plants from my first packet of Munstead seeds, which were so superior to any that I had formerly grown that I planned to save the seeds. I soon found that no pods were setting and began hand pollinating with immediate success.

These Primroses are called dimorphous, which, simply stated, means that the blossoms are of two forms, one having the stigma elevated above the petals, and the anthers, carrying the pollen, situated about halfway down the tube, while the other type carries the pollen at the level of the blossom and the stigma within the tube. They should be intercrossed, where much seed is desired, but where it is necessary to "self", that is to use the pollen of the flower to self fertilize it may be done with fair success in most cases. Less seed will be produced and sometimes none at all, as Nature evidently intends the cross to be between the two types.

My first crosses were of this so-called legitimate type and I grew several hundred seedlings the next year and began to cull out the less desirable ones. That, of course, is a question of taste and one that we must all approach with extreme care.

The Primrose is a woodland plant, and its beauty is natural and unaffected. Larger flowers, in clear or delicate colors, are desirable if the whole plant increases in proportion. How far size could be added is a moot question, too. I have many plants whose florets cannot be covered by a silver dollar but they are in large umbels with strong stems and leaves in proportion, uniting these qualities to form a noble plant. I believe that the color and sheen of the petals are enhanced by the increase in size, up to this point, while there is no lack of balance.

In the third generation of my seedlings I had a surprising variation from a pod of seeds that produced several lovely sorts, none of which save this

(*Continued on page 94*)

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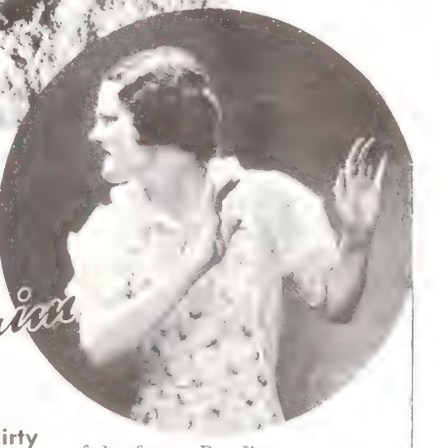
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Hybridizing Primula Polyanthus

(CONTINUED FROM PAGE 92)

one is noticeably superior to the type. It was a giant plant which sent up stalks sixteen to eighteen inches in height with large umbels of very fine blossoms in a soft yellow. But some of the later stems were weak and inclined to bend, so I began my first work toward a definite end by pollinating this variety by the orange shades, whose stems were always very sturdy, but whose blossoms were smaller than the average. What they lost in size was made up by the richer color, and it was natural to look for a combination of these factors. Among hundreds of seedlings they might easily be found in one plant.

BREEDING VARIATIONS

I had about one hundred plants from this cross, not only in yellows and orange but in cream and white shades which harked back to an earlier ancestry. In mixed strains one expects from any seed pod a great variety of colors.

There were some with the weak stems that had to be removed, others had small blossoms or stalks too short to be desirable. But I could see a definite improvement and have, since that time grown my Polyanthuses from seeds or divisions that include the progeny of that giant plant.

I had later a finely colored plant from a packet of Bronze Queen and crossed it with the pollen from a giant yellow. Rather to my surprise the first seedlings came in a variety of the richest wallflower shades, but including some reds and yellows. The two latter may have been the basis of the strain. There are many interesting conjectures and much positive knowledge to be gained.

I have had several books on hybridizing which I found valuable. I believe it is a mistake to work in plants in a haphazard fashion when the best seed houses are following definite rules.

Mr. W. Bateson has written a most readable and exact book on "Mendel's Principles of Heredity" which should prove helpful, and I am sure that the translation of Gregor Mendel's own *Paper on Hybridization* would interest every gardener who expected to use those principles of trait development which he established.

I expect to flower about one hundred plants next spring from a cross between a giant yellow Primula Polyanthus and a tiny deep blue *P. veris* or *acaulis*. I hope, of course, for a good blue Polyanthus but I am grateful to Mr. Bateson for the information that if no blue appears in this first generation, I must self-pollenize these plants and look for the desired color in their progeny. Many fine things have been lost to the garden world through the destruction of first generation seedlings which had potentialities undreamed of until Mendel's work was understood.

Last year I flowered a batch of seedlings from a semi-double cream yellow Polyanthus of particular charm crossed by a deep yellow. The seedlings were all very fine yellows, deep and velvety but no semi-doubles appeared.

This year I repeated the original cross to learn whether these parents would continue to produce dependable rich yellows. But I am also growing a second generation in which some semi-doubles should appear. A slight doubleness does not detract from the simplicity of the blossoms and provides an interesting variation.

The greatest danger in hybridization is that bizarre or grotesque forms may be perpetuated. This can only be avoided by rigid selection of seedlings and holding to an ideal that requires a type at least not less beautiful and harmonious than the parents. The real advancement of horticulture by plant breeding calls for a certain hardness of heart.

It is interesting when culling a bed of Polyanthuses to gather a handful of blossoms from the rejected plants and another bunch from those that are left, that an idea of the value of selection may be had. Even those who declare that all of the original plants are too fine to be rogued will agree that there is proof of the value of the work when such a test is made.

When working with perennials such as Primroses any particular plant may be increased by division or saved for further tests in cross pollination.

PRIMULA COMPANIONS

Next Spring will find more Polyanthuses in my garden than I can hope to keep, but a thousand or more plants are easily a part of the garden picture. After their long season of bloom, full three months, they are partially interplanted with Violas which cover them lightly and do no harm to the plants.

Ferns of the less obtrusive sorts, especially some forms of *adiantum*, which die down in Winter, are very good, also. In the rock garden a patch of Polyanthuses is completely covered in summer by *Convolvulus marvitanicus* and comes out green and lusty in November.

I have always felt that garden interest is intensified by the growing of plants from seeds, any seeds, but there is a height of expectation that cannot be surpassed it comes from the day by day watching for blossoms from one's own seedlings.

And no form of spring fever. I am sure, rises to greater degrees than the urge to pollenize.

—LAMMA WILLIAMSON

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House & Garden's bookshelf

THE BACKYARD GARDEN. By Edward I. Farrington. Boston: The Stratford Company.

THIS little volume is distinct from the one that appeared, with almost identically the same title, a decade and a half ago, and is, of course, an entirely independent work. It might well be, for great progress has recently been made in more efficiently producing vegetables in the home garden. It actually makes the subject attractive even for times different from the present. Now, when most incomes have been considerably curtailed, this little book should do much toward helping to "make ends meet." It is not written over the head of the average amateur, and does not lack in "those details that the beginner most needs to know." Beyond that it opens up possibilities of advance into things not so common, for it shows how to succeed with Melons even in the Northern parts of the country and tells about growing a dozen excellent vegetables that are unknown to the average garden-maker, or have been ignored by him, such as Celeriac, Scotch Kale, and Chinese Cabbage. There are a few discreet paragraphs devoted to letting vegetables encroach upon the domains of garden flowers.

Most helpful is what is said about canning and evaporating vegetables, in a manner known only in recent times, for use during the winter, and about keeping them in their natural state in cellars. Incidentally, might have been described, for persons who can not provide in the basements of their homes the coolness and the moisture needful in storing vegetables, the simple method of putting them into a large box partially sunk in the ground and protected from rain and freezing.

New to most readers will be the chapter entitled "A Garden in the Cellar." It tells how easily may be grown, even in a basement that is kept rather warm by a furnace, Seakale, Asparagus, Rhubarb, Wiloof Chicory, Dandelion and Chives. Even the most experienced trucker might gather some helpful hints by reading this timely and successful little volume.

F. B. M.

LIVING WITH OUR FLOWERS. By Margaret A. Rowe. Cincinnati: Stewart Kidd.

HERE is a volume that inspires confidence as soon as it is picked up. It is not the ebullition of a novice who, in enthusiasm for a subject that has entranced him for a few months, eagerly tells his passion and endeavors to enthrall others. (Are there not too many garden books like that?) But it is the careful digest of what has been learned, mostly by real experience, duly chronicled and narrated with as much painstaking labor and unflagging zeal as could be expected from a person much younger.

Because most garden literature has been produced in the more rigorous portion of the temperate zone there is a new interest to be found in this work that comes from the banks of the Ohio River. It breathes an air quite different from that of the populous northeastern part of the state and that of New York City, very different from that of New England, and milder even than that of Philadelphia. And yet, even in this, a careful study has found nothing that would betray, if, when time enters into the problem, there is made the deduction of a few days for matters relating to the spring and if a few days are subtracted from dates relating to practices in the fall. Such shrewd observations as the following apply, of course, to various climates: "When the following leaf out, one may feel quite safe from frost: Apple, Quince, Cherry, Lilacs, Dogwood, Walnut, Grape." Another one is this: "If dandelions remain closed till nine o'clock rain may be expected."

F. B. M.



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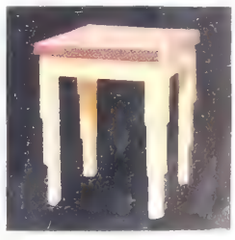
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EVERYBODY's in accord on cords, this fall. Dressmakers and decorators, in fact, seem to have formed a sort of fabric-alliance. We're wearing cord-cloth costumes and introducing the ribbed effects into the decoration of our rooms. Altman's subscribes to this kindred-feeling in fabrics and shows you how right the ribbed weaves look in a contemporary bedroom . . . all simple, straight-flowing, harmony of line. The furniture, also from Altman's, brings its own wood-tones to the blending of eggshell and brown in this grouping of fabrics.



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Hardy succulents new and old

Fashion is dictating succulents for 1934 gardens. Fashion in has been knitting at succulents for ther of years but with scant for little has been known about to raise Cacti and other fleshy d plants outdoors. Botanical gar have planted the ones believed to ardy but long before winter fro n them cheerio to find out. Cactus lers have doubled wire fences when ds were not looking and have ually carried away whole gardens heir pockets. Commercial growers offered a few fleshy plants for , but have had little knowledge of ly types to offer. Until lately, few done any successful work among ti and other succulents that will d an average winter climate.

hese plants, provided as they are thickened stems or leaves for ing water during long dry spells essentially inhabitants of hot desert ions. The few which grow native in er parts of the United States are ays found in sand, dry prairies, or rocks. A number of these have n cultivated with success, and lately ert succulents which surprisingly m their vigor in the north have n added to them, as well as hardy ieties from other countries and new nts especially hybridized to with nd freezing winters.

These combined sources furnish a ction of attractive succulents for rock garden such as would not have n possible a few years ago.

For the rockery these are ideal nts. They make themselves at home planting, if well-grown specimens have been used, they seem permanently established. Horticulturists declare it [illegible] the succulents make themselves sufficient at all seasons of the year, and other plants [illegible] them. And when blossoming time comes in May and June no display is more magnificent than the brilliant, many petaled flowers of the Opuntias—yellow, purple, pink, and red.

The native Opuntias and some of the introduced ones too have flowers which open to the sun like gloriosa yellow. Most showy is *Opuntia polyacantha*, with heavy spines, bears the palest colored flowers, but both these and the blossoms of *O. missouriensis* and *O. fragilis* (the latter distinguished by the very small oval sections of its stem) shade at times from yellow into a glowing red. The only generally red-flowered species is the grizzly bear (*Opuntia tomentosa* or *O. ursina*) which one grower has brought north and east from Death Valley, hottest region in the United States, and found to winter perfectly in his outdoor rock garden. Though at first glance this plant resembles the old-man Cactus, with its shaggy hairs, it belongs to a different genus and thus has a different flower—a flatter one of paler tones. The crazy angles assumed by the sections of the stem make this Opuntia frequently look like a great sprawling, clumsy bear.

[illegible] which are joined to each other at such rakish angles in most species of [illegible] many-jointed stem. The leaves if they exist at all, are minute scales which appear for a short time at the base of each cluster of spines. Most Cacti are, in fact, entirely leafless. The spiny expanded part is the stem. The cushion [illegible] also merely a leafless stem. Even the arborescent types—those which, in their younger years, look like mod[illegible] the small *Opuntia clavarioides* and *Opuntia arbuscula* [illegible] and pencil-like [illegible]

The cushion-shaped *Echinocereus Bailevi* (to a mariner this is a sea-urchin taken to land) is the hardiest and best of all Cacti for outdoor planting. Its small body is almost solidly beset with prickles, from among which burst masses of lovely rose-colored flowers in spring.

Three species of *Echinocereus* have only recently been found to be hardy [illegible] *E. coccineus* and *E. triglochidiatus* both [illegible] bright red flowers, and *E. pectinatus* with lavender. *E. [illegible] spinosus*, with its yellow blooms, has long been popular in rock and Cactus gardens.

Echinocereus species, in fact, form the best base on which to graft more tender Cacti or other hardy ones when quick growth or fantastic patterns are desired. *Cereus sylvestris*, for instance, forms a cluster of tiny, spiny [illegible] produce [illegible] [illegible] [illegible] [illegible] [illegible] *montana* blankets the ground [illegible]

But Cacti are not the only succulent suitable for the rock garden. The Euphorbias, for instance, give infinite variety to the planting. Most showy [illegible] spurge, which grows tall and delicate, displaying fine white flowers like Baby's-breath all summer long. Though this is known as a wildflower from the Mississippi eastward, it is no less attractive in the garden, softening the harsh lines which too many Cacti are apt to make.

Very different is the Cypress Spurge [illegible] rough spots with a growth resembling close-set seedlings of some evergreen. Two other good Euphorbias for the [illegible] *bia myrsinites*, bearing many large yellow flowers and spirals of highly glaucous, fleshy leaves which remain fresh all winter, and *E. polychroma*, [illegible]

Landscapes



A special folder presenting Roses, Tree Peonies, rock-plants, and perennials for fall planting will be mailed on request.

Catalogues describing our extensive line of trees, roses and shrubs will be mailed on request to points east of the Mississippi River (50 cts. per copy west of the River). In writing please state what you intend to plant so that the correct book may be sent. Also please mention *House & Garden*.

Planned to add Character to Mansions or Modest Homes

require evergreens, shade trees, flowering shrubs and roses of the finest quality. For more than a generation American gardens and grounds have been made beautiful and fragrant with the "world's choicest nursery products." Therefore it is gratifying to announce that the landscape materials used to enhance the charm of the Regency House were supplied from the nurseries of Bobbink & Atkins.

We invite you to visit the Regency House and see the display of blooming Azaleas, Rhododendrons, Kalmias, and other flowering plants that will give color to the exhibit during the winter and spring months.

Our specialties include the latest Roses from European and American introducers; Japanese Cherries; Magnolias, French Lilacs; Azaleas; Hybrid Rhododendrons; Japanese Yews; Evergreens, Ornamental Trees, and Shade Trees in the better varieties; and a vast collection of hardy plants.

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PALO OUR NEW BATH SET

features the diagonal trend



THE modern bathroom will welcome this set of typical Mosse quality. "PALO" comes in five beautiful combinations:—rose quartz with white, yellow with white, copen with white, nile with gray, and peach with gray.

5-piece set (2 bath towels, 2 face cloths and one mat) *monogrammed* **$14.25**

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Gardener's scrapbook

DIGGING DAHLIAS. October is usually the month which sees the blackening of the Dahlias by a night of sharp frost—an unwelcome occurrence, but one which is as inevitable as taxes or the evils of prohibition. For the Dahlia, native of Mexico and consequently dependent upon warmth, can endure but little in the way of cold weather.

Once the upper growth of the plants has died, there is no point in leaving the tubers in the ground; their work is over for the year and the sooner they are dug the better. First, though, the stalks should be cut off cleanly an inch or so above the ground and all the debris of leaves, branches, etc. cut away.

Actual digging is best done with a spading fork, thrusting its tines deeply into the soil eight or ten inches away from the crown of each plant and lifting carefully so as not to break the slender "necks" of the clustered tubers. As each plant is removed it is turned upside down to drain out any liquid which may be in the hollow stem, and left there to dry in the sun for several hours. Unless this is done there will be danger of mildew and rot setting in during the winter storage season.

Various methods of packing the tubers during the winter are used, but perhaps the most satisfactory is to line deep wooden boxes with several thicknesses of newspaper, put the tubers in them and pour in dry, clean sand or peatmoss until the topmost part is covered some three inches deep. Such a plan obviates shriveling of the tubers and at the same time prevents their suffering from undue dampness. The filled boxes, of course, are placed in a cellar or other cool place where the temperature remains above the freezing point.

FALL DIGGING. Spading or plowing up raw soil and leaving it rough over the winter is not only a good way to improve its texture but also results in the death of many harmful insect grubs and eggs through exposing them to the full rigors of the weather. Such of these pests as hibernate in the earth seem to be able to withstand a deal of cold so long as their retreats are undisturbed, but expose them to the air and their days are numbered. They are especially to be found in sod or grass land—which, by-the-way, is one of the types of soil whose texture is most benefited by lying rough from fall until early spring.

WINTER CELERY. It is not difficult to keep Celery in the cellar for several months if it is dug just before the ground is likely to freeze hard and brought into the cellar.

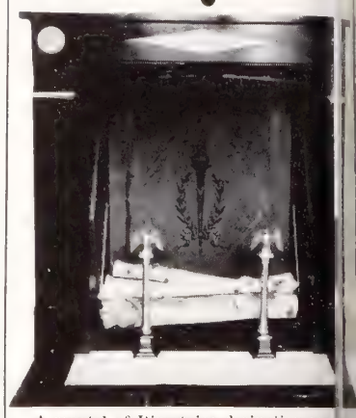
When it is taken up, as much earth as possible should be left around the roots. The plants should be set closely against the cellar wall in a row, and watered at once. At no time is the soil to be allowed to dry out, but care must be taken to keep the water from contact with the leaves, lest they decay.

The Celery will be of better quality if newspapers or blankets are hung over the windows of the cellar to exclude the light. When new growth be-

(*Continued on page* 102)

Edwin Jackson Fireplace Fixtures have been chosen for the "House of Years"

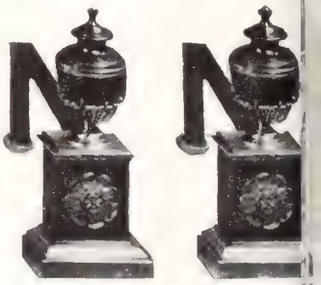
Edwin Jackson
FIREPLACE EQUIPME
175 EAST 60TH ST. NEW Y



A mantel of Directoire derivation mar- ized black and white. This ma harmonizes with Biedermeier, Reg and Modern furniture. Price of mantel



Unusually interesting Franklin s originally in the Tavern at Brookl Conn. Price of original $250. Exact productions $100. Other reproduction Franklin stoves from $30. to $100.



A charming little French andiron 9 inches high in a combination of dark green or black with ornaments French gold finish. $33. a pair.



Brass and steel Georgian grate suitable for a large English fireplac size 31" wide, 29" high. Price $80. Other grates from $9.00 up.

We also have antiques and reproducti of the following fireplace furnishin Mantels, Andirons, Grates, Screens.

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DON'T mistake us. We do not sell bargain bulbs. Our prices are the best you can find. They never can be. But as long as we can remain in business we will never have been able to offer, direct from Holland, such heavy blooming bulbs. Such pocketbook melting prices make it possible for you to buy more bulbs and better bulbs, and spend no more money. Send for our catalog. Make your selections at once. Get your order in while stocks are still complete. If it is difficult for you to write, not knowing the good new varieties, do like hundreds of others, send five or ten dollars or as much as you like, and let people "sweet by Wayside" Wayside's guarantee is back of everything you buy.



Tulipa Clusiana. The lovely Lady Tulip. One of the sweetest little wild tulips for the rockery.
12 for $.85 100 for $6.25

Wayside Gardens

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Owners: Elmer H. Schultz and J. J. Grullemans
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Burpee's Bulbs
For Fall Planting



Choicest bulbs—first class in every respect—at amazingly low prices. Superb mixtures of all colors. All postpaid.

26 Giant Darwin Tulips $1.00
Perfect cup-shaped, long-stemmed flowers in many gorgeous pastel colors. 25 for $1; 100 for $3.85

25 Giant Breeder Tulips $1.00
Many unusual and attractive shades not found in other Tulips. Highly decorative. 25 for $1; 100 for $4

27 Old English Cottage Tulips $1.00
Rich in the more delicate colors and more varied in form than other types. 27 for $1; 100 for $3.75

22 Choice Daffodils $1.00
A delightful assortment of the choicest and most popular trumpet varieties. 22 for $1; 100 for $4.50

14 Select Hyacinths $1.00
Exquisite, sweet scented flowers on 6- to 8-inch spikes. 14 for $1; 100 for $7.

Any three of the $1 offers, or three of any one of the $1 offers, for $2.75

The Sensational Parrot Tulip FANTASY
Finest of all Parrot Tulips. 12 bulbs only $1.15; 100 bulbs only $8

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HOUSE PLANTS THRIVE when fed with Fertilis Tablets which contain scientific, balanced plant foods—amazingly concentrated. Now you'll find it easy to be successful with potted flowers. Makes starved, backward plants grow like magic. New vigor. Luxurious growth and color. Plenty of bloom. Thousands of enthusiastic users praise Fertilis Tablets. Clean, odorless. Also keeps cut flowers fresh. At hardware, department, florist, drug stores. 25c per box, or order direct. You, too, will get surprising results. For FREE trial box, send to The Moday Company, 106 Madison Avenue, New York City.

An Intimate Section

Turn to The Garden Mart on page 102 for all manner of rare plants and unusual garden gadgets. It is the meeting ground for those who want distinctive items not commonly found.

Gardener's scrapbook

[illegible] and keep the temperature [illegible] to sixty-five.

THE CHANCE THIS month [illegible] pruning of practically all the hardy perennials, and the gathering of their tobacco and trash. It encourages too, the clearing away of those reminders of past beauty in every garden whose owner takes pride in tidiness.

Cutting all the dead stalks close to the ground and destroying them is not merely a measure to better the border's appearance. Quite as important are its controlling effect upon plant diseases and insect pests which might otherwise survive the winter and attack again in the spring and its influence upon next season's work. There is always a great deal to do in spring and if there is no need to clean up the perennial clumps one will be just that much better off.

In general, this fall cutting should remove the old growth just above the ground line. A sharp sickle will do for most of it; other more wiry stalks will have to be snipped with shears or a knife. In no case should the crowns of the plants be harmed or roots loosened.

TREE AND BUSH SEEDS. Seed germination, we suppose, will always remain something of a mystery to mankind. Indeed, it would be unfortunate were it ever robbed of its almost supernatural quality, for we need to retain imaginative things in these mechanized [illegible] mathematical equations has already [illegible] like to feel that there is some Power besides steam and electricity.

Who [illegible] for us to accept as a mere minor act of God the [illegible] in seeds like those of the Dogwood, Viburnum and Bittersweet when we sow them in some sheltered spot during October, lay on a good mulch of dead leaves as winter protection against heaving of the soil, and let them stay there until spring? It is not important that we know exactly the action of the elements on the life germ within such a seed's hard shell, or even on the shell itself. What we are really interested in is whether or not two wee leaves and a fragile stem will creep tentatively from the soil next spring. If they do, then is the mystery given a sharper point.

Whether we want to understand the process or not, the fact remains that the majority of hard-shelled tree and shrub seeds need a prolonged period of chilling before they will come to active life. There are artificial ways of meeting this requirement which cannot be gone into here, but at least fair results generally come from following Nature's lead in the matter. Rather sandy loam, freedom from the wash of heavy rains, and a good mulch to keep things frozen—these are the requirements in outdoor sowing.

These finest of Daffodils grow better every year

Planted outdoors, Dreer's Narcissi or Daffodils need little attention, the clumps usually multiplying and giving larger and finer results each year. The Giant Trumpet sorts are the showiest of all, and are easily grown indoors or out. In addition to the following, Dreer's offer 7 other giant sorts—12 in all. *Olympia,* strong growing, free flowering, even larger and richer in color than the well-known Emperor, $2.25 per doz., $15. per 100. *Robert Sydenham,* flowers averaging 5 inches across, wide overlapping perianth of clear yellow, and wide, frilled golden yellow trumpet, $2.25 per doz., $15. per 100. *Van Waveren's Giant,* regarded the largest Narcissus, primrose yellow perianth and immense bright yellow trumpet, $2.50 per doz., $17.50 per 100. *Emperor,* one of the finest Daffodils, large yellow trumpet and wide overlapping primrose perianth, $1.50 per doz., $11. per 100. *Empress,* one of the best bicolors, snow-white perianth and trumpet of rich yellow, serrated and flanged at the edges, $1.50 per doz., $11. per 100.



Collections of Giant Trumpet Narcissi—3 each of Dreer's 12 giant sorts—36 bulbs—$5.25; 6 of each sort—72 bulbs—$10.; 12 of each sort—144 bulbs—$19.; 25 of each sort—300 bulbs—$36. All prices postpaid anywhere in U. S.

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PRESTO!

The Magic of Spring in these wonderful WAYSIDE bulb values. Plant now and behold!—your garden next Spring will be all a flower!

100 DARWIN TULIPS $4.00



A $7.00 value for only $4.00 or if you prefer, 50 bulbs for $2.25

Six Splendid Collections!

100 DARWIN TULIPS [illegible] $4.50

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125 LILY TULIPS [illegible] 8.50

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and don't miss these lovely

500 Heralds of Spring $12.00

a $16.00 value

100 CROCUS [illegible] varieties $3.50

100 SCILLA SIBIRICA (Blue Squill) 3.25

100 GIANT SNOWDROPS 3.75

100 BLUE GRAPE HYACINTHS 2.75

100 CHIONODOXA (Glory of the Snow) 2.75

$16.00

Daffodils and Narcissi!

Virginia grown—for naturalizing and lawn planting
100 for $ 4.50
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Schling's Bulbs

NRA

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FALL HOUSE PLANNING

IN THE NEXT ISSUE OF HOUSE & GARDEN

"Planning" is one of those irresistible words. And if you have as much fun reading this next issue as we are having in its preparation, all will be well. What will you see?

Architecture

A portfolio which shows the variety of styles which are dear to American hearts and indigenous to American soil. Grand houses —the one you must have is bound to be among them.

Repeal

"Planning the cellar for Repeal" is a practical article to help bewildered citizens of the dry era make the most of their cellars. How to arrange them and what to put into them. The mouth waters at the very thought.

Foolproof house plants

Anyone who loves a bit of greenery about the house will like this article on plants which will thrive indoors. It's all a matter of knowing which to choose—and how to treat them.

Pre-theatre buffet

Or how to get your guests to the theatre before the third act. Words of wisdom for the hostess who prides herself on being just a little different.

Marketing in New York

Tracking down rare foods in the wilds of Manhattan—a really exciting guide for gourmets.

Pictures of beautiful rooms

Of course—that's standard equipment for every issue. But how tell you about the other treats in store for you . . . the beauties of the colour photographs . . . the news for gardeners . . . the article on ceilings, the one on Italian Provincial Furniture . . . the varied pictures and text which make House & Garden what it is. Wouldn't this next issue make a good starting point for a subscription? Two years are $4, one year, $3.

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HOUSE & GARDEN

Condé Nast Publication



ELECTROLUX ANNOUNCES

record-breaking acceptance of the new

AIR-COOLED MODELS

SIX MONTHS AGO we introduced a new Electrolux. It used no water. A tiny gas flame circulated the simple refrigerant. Ordinary air cooled it.

Enthusiasm grew as the New Air-Cooled Electrolux passed every test, exceeded every requirement. For months it ran in a super-heated room—silently—giving constant, steady cold. Its operating cost was *definitely lower* than that of any other refrigerator.

The New Air-Cooled Electrolux offered everything any other refrigerator did, and more. However, extravagant claims for automatic refrigerators are not uncommon. We preferred to present the simple facts and let the New Electrolux win its own praises.

It did—in an amazing degree. Within a month orders far outran production. We put more men to work, added shifts, increased factory facilities. The enthusiasm of new owners further stimulated sales. Production has not yet caught up.

The New Air-Cooled Electrolux merited this confidence and wide acclaim. Throughout a summer that broke fifteen-year heat records it has given more than satisfactory service.

Last April we said, "Expect more from Electrolux. It gives you everything any other refrigerator does—and then gives you more." Today we repeat and emphasize that statement.

Only Electrolux can give you complete silence, lowest operating cost, and freedom from repairs. Yet it costs no more than other well-made refrigerators . . . considerably less as time goes on.

Every Electrolux is built with individual care and utmost thoroughness. We make only the finest refrigerator we know how to make, no "second line," no bargain leaders.

If you are buying your first automatic refrigerator, buy the one that is years in advance of the rest. If you are replacing an old one, get the refrigerator that will give you everything you've been missing.

See Electrolux at your local gas company or neighborhood dealer's showroom. Your gas company backs and services every Electrolux sold. It believes, as we do, that you can "Expect More from Electrolux." Can be operated on bottled gas where there are no mains. Electrolux Refrigerator Sales, Inc., Evansville, Indiana.

NRA

See **ELECTROLUX** *in the*
ALL-GAS KITCHEN

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Freedom from Costly Repairs
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Non-Stop Defrosting
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SCRANTON

Bedspreads

A PRODUCT OF THE SCRANTON LACE COMPANY, SCRANTON, PA.

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HYGIENE
go hand in hand with

Diseased Metal?

That's a question you'll ask about your
HOT WATER TANK
after you've read these facts:





Next time you draw a bath, remember that by OUTSIDE APPEARANCE *your hot water tank gives no hint of what it's like on the inside!*

Engineers, in a region noted for the high purity of the city water supply, found home after home where tanks only recently put in already showed, upon being cut open, marked symptoms of *"diseased" metal.*

The tank illustrated above may be what *yours* is like. Surely you don't want to use hot water from such a source!

You can be sure you *won't* if your water tank is made of Monel Metal. A tank made of that silvery nickel alloy is immune to rust. It forms no verdigris. It resists every common form of metallic corrosion. And in consequence its inner surfaces are always free from the distrust-breeding conditions disclosed above.

The "Whitehead" Monel Metal Tank is strong. Tested up to 400 pounds hydrostatic pressure, it is 50 to 100% stronger than any ordinary tank. It is *guaranteed* 20 years, and even under severe conditions will probably last an entire lifetime. Yet its price is surprisingly reasonable.

Plumbing and other dealers will be glad to show you the "Whitehead" Monel Metal Hot Water Tank and other items, too: Monel Metal Sinks, Monel Metal "Smartline" Tables, Kitchen Cabinet Tops and ranges with Monel Metal Tops. Send the coupon at the right for illustrated literature.

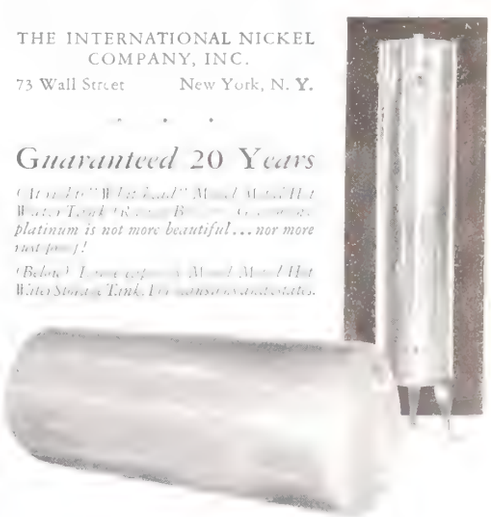
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73 Wall Street New York, N. Y.

* * *

Guaranteed 20 Years

("Whitehead" Monel Metal Hot Water Tank) Not even platinum is not more beautiful ... nor more rust-proof!

(Below) Low-cost Monel Metal Hot Water Storage Tank, for conservative estate.



MONEL METAL

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Monel Metal is a registered trade-mark applied to an alloy containing approximately two-thirds Nickel and one-third copper. Monel Metal is mined, smelted, refined, rolled and fabricated solely by International Nickel.

I Hate to think my hot water can come from a tank like that



DISGUSTED!
Now every time I take a bath, I ... water tank. I ... disgusted when I think about it ... can you blame me?



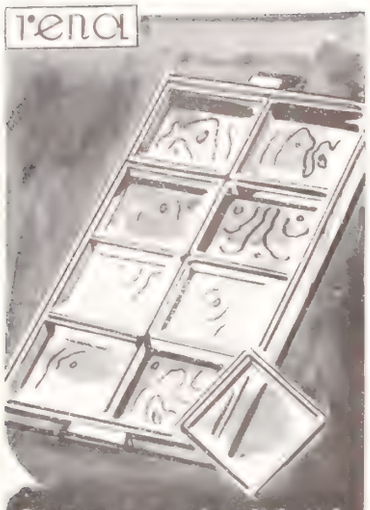
"FUSSY"
I have always been rather "fussy" about health, and I am sure ... I think of how often I've used hot water in the bath room, and what I've used it for ... by me!



STOPPED GARGLING
... a Monel Metal one I stopped ... by *our* family ... no gargling, for instance, with water from the hot water tap.

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Birds-eye maple relish dish with glass inserts . . . $15

RENA ROSENTHAL

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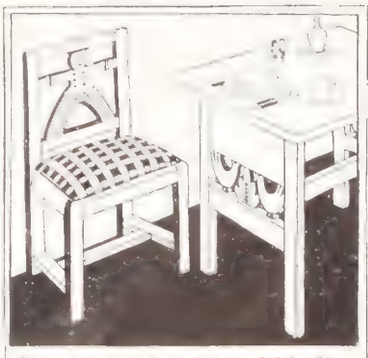


Table and chair in light pine finish: decoration in color. An exclusive CHILDHOOD creation. Upholstered chair with slip seat $8.50. Table $14.

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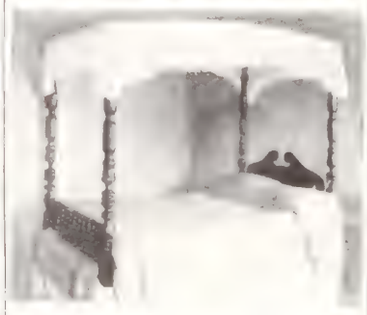
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HAND-HOOKED RUGS, in historic and Early American designs

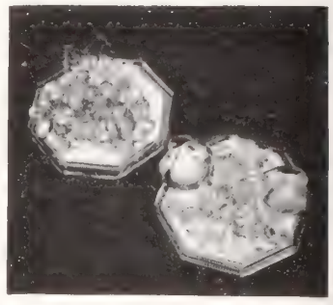
HAND-TIED CANOPIES, pillow covers, and bags. HAND KNIT and WOVEN COVERLETS.

LAURA H. G. COPENHAVER

"Rosemont" Marion, Virginia



HERE'S cooking utensil with charm to enable the sweet soup lover to quarts of the broth that cheers can be prepared in this super pot. It's earthenware of course, which, as everyone knows, cooks so well it's practically the same thing as leaving a chef in the house. With its own copper stand and personal stove it's a good accessory to the casual buffet supper. $19. Bazar [illegible] Madison Ave., New York



GRAPES! fruits—clusters of grapes or bunches of pears, apples and strawberries—glorified on small mirrored plaques are a thrilling table decoration. You use them in any quantity or arrangement. The hexagonal plaques are 5⅜ inches across. $7.50 each. Pitt Petri, Waldorf Astoria, New York

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$15. POSTPAID

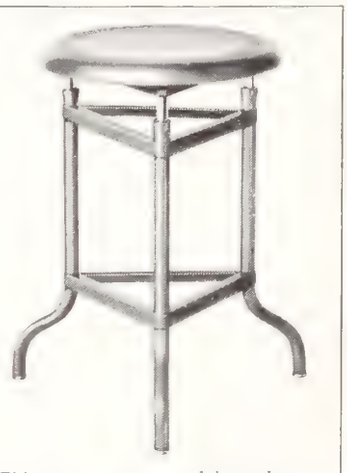


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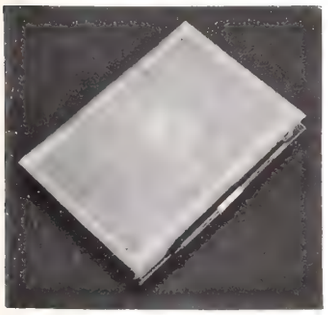
Phone Cal. 5-4716 for appointment

Around. . . .





For those forward-looking souls—whom I admire but never imitate—who buy and wrap their Christmas presents before Thanksgiving, a few suggestions follow. To the recent bride who likes nice things—the silver cocktail tray at the right above 8¾ by 13½ inches $8. For the bride less new—the larger tray, 13½ by 18½ inches $15. Olivette Falls, 571 Madison Ave., New York.



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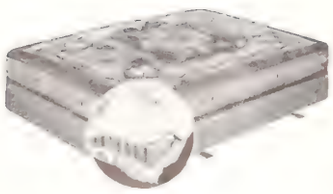
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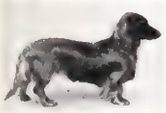
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The Saints of the Frozen Alps

THE following is an account of what is possibly the first interview ever granted by any dog of any breed. Anticipating the writing of this article I thought it would be a grand idea if I could persuade one of the St. Bernards to give me some information concerning that breed and its characteristics. With this idea in mind I approached that grand specimen, Chhota's Empress, and from her I heard the story of one great dog, characteristic of all Saints, as it had been handed down to her through many generations.

The first St. Bernard of which any authentic history exists is the now-famous old Barry, who, from 1800 to 1814 lived at the Hospice of St. Bernard which is located on the highest point of the mountain pass that leads Martigny in the Valley of the Rhone across the Great Bernard into Italy. It stood in dreary solitude, shut in by high and rugged mountains, covered with eternal snow. There in the most complete wilderness where winter reigned eight or nine months of the year, ten or twelve monks were especially busy in winter, rescuing travellers lost from the trail and wandering helplessly in the storm. Every year many lives were saved through the efforts of the monks and their specially trained dogs. Here we come to the story of Barry who typified all the good qualities and virtues of his breed.

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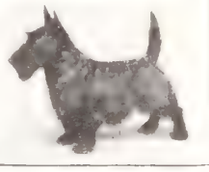
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On the night of one of the worst of winter storms a worn traveller struggled to the door of the Hospice and told of a companion lost in the drifts some way back. Barry was sent to find him and did. But after the dog had aroused the man from his frozen stupor he was mistaken for a wild beast and with what little strength the man had he plunged a knife in Barry's furry neck. But weak and bleeding Barry led the man back to the Hospice, and having saved another life he died that night from loss of blood and exhaustion. In Paris there is a memorial to the matchless courage and devotion of Barry, marked with this inscription: "He saved the lives of forty persons, and was killed by the forty-first."

Finding it difficult to comprehend a power of judgment and a sagacity great enough to enable any animal to perform such feats of rescue, I asked Empress what accounted for this and she answered, "First, our unmistakable sense of locality, and power of scent. We can scent a human at a distance of three hundred and fifty yards. Our ancestors used to be able to sense a snow storm half an hour before it started and they would become restless and anxious to get out on the trail But most of all I think it is our power of endurance, our ability to stand all kinds of weather."

I began to understand, but I still wanted to know how these dogs were trained. And Empress told me that not like other dogs were St. Bernards trained. Not by whipping or starving or repeated instruction, but by their parents who taught them the rudiments of their duties. "I remember my father,

Airedales



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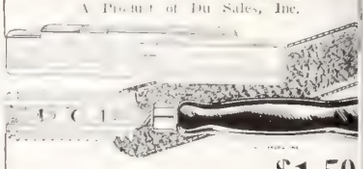
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The Saints of the Frozen Alps



[illegible]

who was the most elegant of gentlemen, deft, courageous and faithful on excellent guardian for children a patient companion, letting them impose on his good nature and seeing that they were never harmed or injured while in his care. I learned from him what was expected of me. I respected his sagacity and admired his benevolent disposition. It would have been the same if we were mountain dogs and our duty, like Barry's, was to find lost people in storms. I would have accompanied my parents when they were on duty, and would have learned from them how to work."

Even though Empress may never see the mountains where her forebears distinguished themselves in service, their massive bodies and heads were just like hers, their eyes, nut-brown, like hers, their coats brown and white, their muscles powerful and their temperaments quiet and steady, and every one, from the first to the last, magnificent.

There is more to this recital than appears at first glance, perhaps. That the St. Bernard should have retained so faithfully all the traits and characteristics which won him his great fame [illegible] of his own nature and the wisdom of those who have guided his destinies as a breed. It would have been [illegible] to change him by selective breeding easy to have lost sight of the keystone of his greatness. Happily this danger has been avoided, and the dog world can look forward confidently to the perpetuation of one of its grandest representatives.

—C. E. HARRISON



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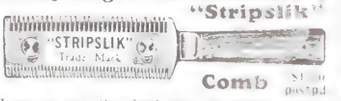
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Page Philo Vance

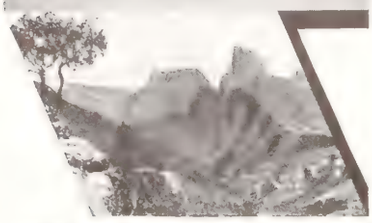
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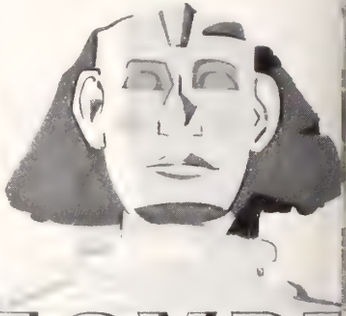
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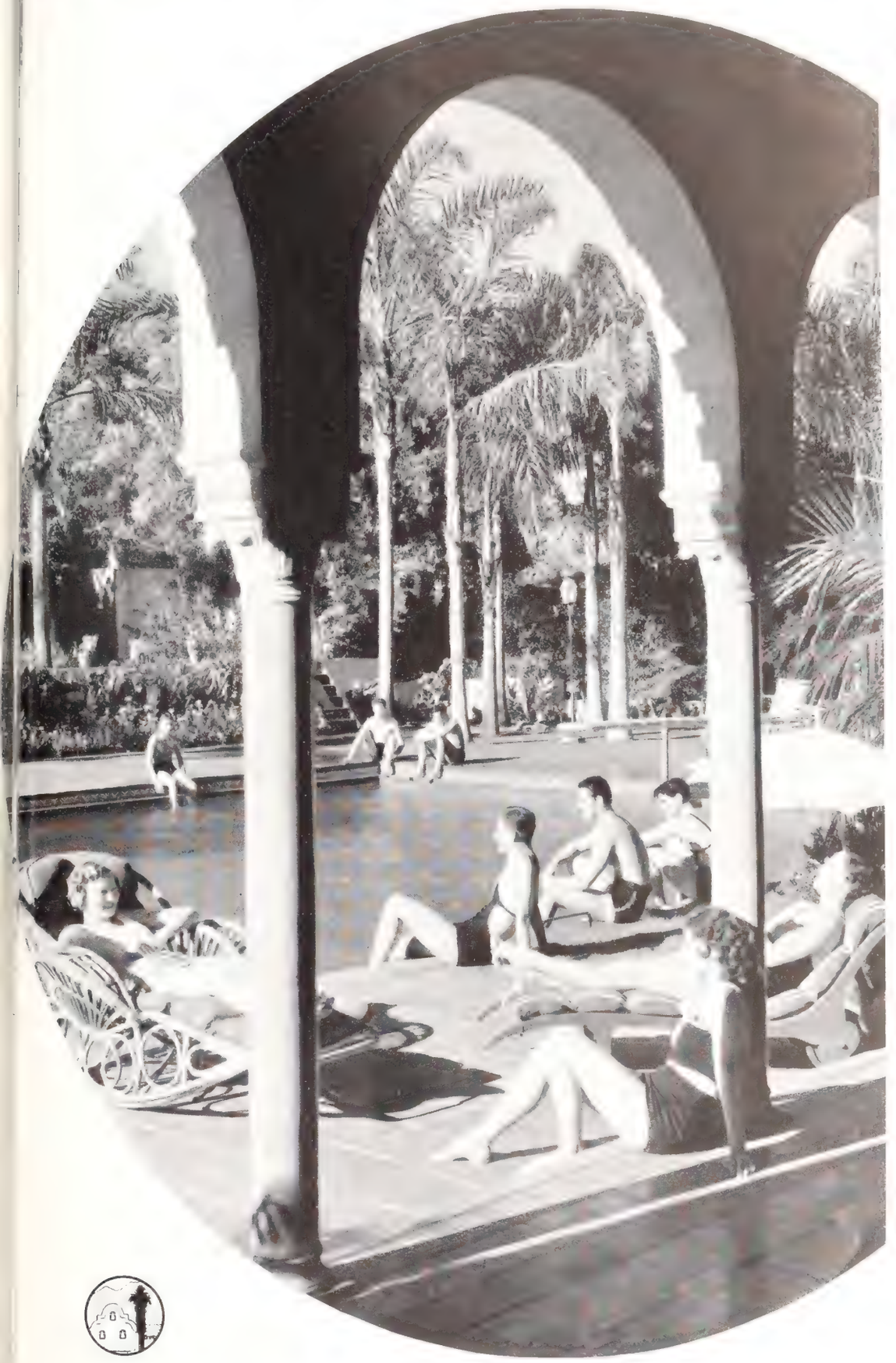
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tennis, auto racing . . . you name it

"season."

Fun: Here's where travel ads sometimes let that old Munchausen influence creep in. But we promised to stick to the facts, and here they are:

There's the desert at Palm Springs where you can ride, swim and sun-tan. The ocean for sailing, deep-sea fishing or what you will. Right alongside, mile-high mountains towering over flowering valleys, orange groves and palms. If you're feeling foreign-atmospherish, poke about ancient Spanish Missions, or the harbor, or Olvera Street, or Old Mexico herself nearby.

Los Angeles hasn't the Empire State Building or Radio City, but you'll be surprised how grown-up we've become. And then there's Hollywood. In all the world, just one Hollywood . . . You ought to know it better—and Pasadena, too . . . and Beverly Hills, Malibu, Santa Monica, Glendale, Long Beach, Pomona, dozens of famous places, linked by smooth boulevards, and extending the warmest of sincere welcomes.

There's no getting around it; nature has just been downright prodigal in supplying ways to have a good time here—*different* ways. We honestly believe you'll find more to do, more to see and enjoy and remember than on any other vacation at anywhere near the same cost.

Out-of-the-ordinary vacation book FREE

That you may judge for yourself, won't you let us send you free a brand new book which tells and pictures the *facts* about a Southern California vacation? Includes over 150 gravure photographs, maps, detailed cost schedules and authoritative information that's genuinely helpful. Rest assured it's no ordinary travel booklet. We'll also gladly send detailed routing from your home city. No cost or obligation. Just mark and mail coupon.

Come to California for a glorious vacation. Advise anyone [illegible] seeking employment, lest he be disappointed; but for the tourist, attractions are unlimited.

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Veranda Night Club, S. S. Maripos

Travel is turning due West! Three stunning new ships have tipped the scales in favor of the Pacific! Which is by way of being a royal salute to the "Mariposa", "Monterey" and "Lurline". Ships you must voyage on to understand. ▾ From the moment you sail, happiness plants its seeds within you as easily as the roots of the wild ginger probe the soft yielding earth of Hawaii. It echoes in the music of a sea-going night club that strikes joy to the toes of those who love to dance. ▾ Tropical nights blend into carefree days for the relish of life in an utterly different pattern; starting with pleasure, ending with contentment. *A foretaste of Hawaii.* ▾ *Ships designed for graceful living.* From lounge to library, smoking room to stateroom—themed by Polynesia, with colors coaxed from a tropic sunset. Daringly original. Eminently sane. ▾ Diversions active *and inactive.* Sports paraphernalia galore to whittle waistlines and whet appetites. Swimming Pool (miniature Pacific) attended by a mild and faithful sun. Snug deckchairs . . . to idle . . . sip things . . . watch the smart world go by. ▾ Fitting prologue, indeed, to the colorful pageant that is Hawaii. A pageant of tropical pastime, sunlit adventurings on beach and coral cove, jaunts under the platinum promise of the moon. *Where the only season is summer* and life is viewed through the eyes of youth. *At a cost that is one of the best reasons for going now.*

South Seas NEW ZEALAND AUSTRALIA *via Hawaii, Samoa, Fiji*

At last new ships ("Mariposa", "Monterey") bring new speed and luxury into service to these magnificent, unspoiled lands. Meagre 15 days to New Zealand, a mere 18 days to Australia. Adventuring along pirate lanes for doubloons of South Seas phantasy and jewels of mystery under the Southern Cross. Modest fares chart the expense and keep it low.

▾

Even a discussion with your travel agency or our offices will prove highly interesting.

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For branch offices see Travel Directory on page 14

HORMEL ANNOUNCES

A TRIUMPH

In the Fine Old Art of Eating



ONION SOUP *French Style*

Ready to Serve at Home

YOU who settle into your chair at the table with a feeling of pleasant anticipation . . . you who cherish eating as one of the agreeable arts . . . mark this new soup by Hormel and mark it well.

For here at last is onion soup . . . mellow, French Style onion soup . . . with memories of *les Halles* or your favorite Parisian *bistrot* in each rich, satisfying spoonful.

Picture again the sturdy *petite marmite*, the rich brown liquor, the freshly *sauted* onion rings. Recall the oven-browned slice of bread on top, the liberal sprinkling of venerable Parmesan cheese.

Ah, what a soup! Not merely to be eaten. No indeed! A soup to be studied, gazed at, talked about and allowed to call back memorable travel—eventful nights.

That is Hormel Onion Soup . . . French Style . . . now at your food store. Happily enough, the twenty-ounce can that serves four or feasts three costs but twenty cents. And whether you use *marmites* or soup cups, it is quickly ready . . . for luncheon, for dinner, or for gay midnight supper.

Speak only three words to your grocer today—Hormel Onion Soup—to add this triumphant *chef d'oeuvre* to your life.

DOUBLE YOUR MONEY BACK

So confident are we that you will find Hormel Onion Soup the equal of the finest club or restaurant onion soup, that if you disagree, we will return twice the price you paid. Your name, address and criticism on the label, mailed to Geo. A. Hormel & Co., Austin, Minn., brings reimbursement promptly.





Promenade

CONGENIAL Autumn crowds the capitals of Europe. Resort-life everywhere gives way to the theater, the opera, the concert-stage . . . to shops, newly stocked by the mid-season openings . . . to pleasant promenade on sunlit boulevards . . . to the commencement of another social year.

Paris awakes to a gayety all its own. There is much riding, these crisp blue mornings, in the *Bois*. The *Grand Salon*, the Auteuil races, the *Opéra Comique*, and the *Salle Pleyel* are humming with activity. And all along the *Champs Elysées* there is a fashionable world to be viewed over the rim of an *apéritif*.

People are descending on London from fortnights of hunting and fishing in Scotland. Actors and actresses, famed on both sides of the Atlantic, venture new plays and musical-shows. The Court returns to Buckingham. And Rotten Row throngs each morning with a cavalcade of smartly clad horsemen and horsewomen.

It's the time of year for a change of scene; and that change can start right in New York. At Pier 57, the *Paris Promenade* begins: For here the French Line brings that same charm of atmosphere . . . that perfection of service (English spoken) . . . that indescribably delicious cuisine which every one knows is part of true Parisian life. . . . This Autumn, French Line rates are extremely moderate, and planning a trip is nothing less than pleasure for your travel agent. . . . French Line, 19 State St., New York City.

French Line

ILE DE FRANCE, November 1 and 25, December 16 • PARIS, November 17
CHAMPLAIN, November 11, December 2 • DE GRASSE, November 2, December 13

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VALUE EXTRAORDINARY! *From* $1,000
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Early Reservations Desirable!

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The COPLEY-PLAZA
Arthur L. Race
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THE



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The PLAZA New York
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FIFTY-NINTH STREET AND FIFTH AVENUE

You may be
cutting your
rugs in half
(without knowing it)
in either
of these
2 ways



1 *Any rug without Ozite is only half a rug!* It isn't as soft as it should be. And it lasts only half its proper life! Better to cut the rug in half and protect part with Ozite, than to do without Ozite entirely!

2 ***An imitation of genuine Ozite can do more harm than good.*** By matting down into lumps against which feet scuff—wearing the rug out *sooner*. Cheaper to have no rug lining at all, than not to have genuine Ozite!

To do without Ozite is to deprive yourself of half the value of your rugs. Ozite is guaranteed to make rugs wear twice as long and feel twice as soft. Only be sure you get GENUINE Ozite. Because of its great success, it is imitated—but only in Ozite will you get these 3 exclusive features: PERMANENT MOTHPROOFING; OZONIZING (renders hair odorless) and ADHESIVE CENTER CONSTRUCTION. Ozite is GUARANTEED to satisfy you—as it has satisfied millions of users.

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NRA

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City .....

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Within easy reach of every House and Garden reader is an American Express Travel Service office, staffed by men experienced in the technique of arranging travel. Upon request, they will furnish itineraries, schedules, estimates of cost and make complete reservations for trips to any part of the world or membership in any desired cruise. This service is personal and is aimed to carry out the wishes of the individual. In addition to making advance reservations, it is wise to safeguard the funds taken along by changing them into

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For sale at banks and Express offices

ARIZONA



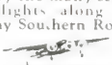
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Daily trans-continental plane service via Fair Weather Route of the American Airways, Inc.

Whether it is for a daily outdoor sports program, or rest and relaxation in a peaceful, sunlit patio, each year more and more of those families who comprise WHO'S WHO socially, are wintering under the sun—in Phoenix. Small wonder, when you realize how exciting a breakfast ride across the colorful desert can be, par golf under a kindly, warm sun, or participation in a thrilling game of polo.

Phoenix, and the surrounding towns of Mesa, Tempe, Chandler, Glendale, Wickenburg, and Buckeye, offer the winter visitor a multitude of things to do and see. Outdoor sports of every kind—scenes that is as varied as the colors in the setting sun—metropolitan hotels, dude ranches, swanky desert inns—all cordially invite you to "Winter" this season in this warm, dry, sunny Land of Romance.



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Contents for November, 1933

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RICHARDSON WRIGHT, EDITOR · ROBERT STELL LEMMON, MANAGING EDITOR
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NRA WE DO OUR PART

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WHAT'S WHAT IN HOUSE & GARDEN







■ Verily, the New Deal reaches afar and into divers byways. Having tossed Conservatism on its ear and [illegible] monkey out of History and Tradition, it appears to have reached forth into the realms of Gastronomy and dragged into the light a whole kitchenful of foods both strange and good. With Mrs. Fox as chief taster, and our own photographer as her understudy, we present some of [illegible]

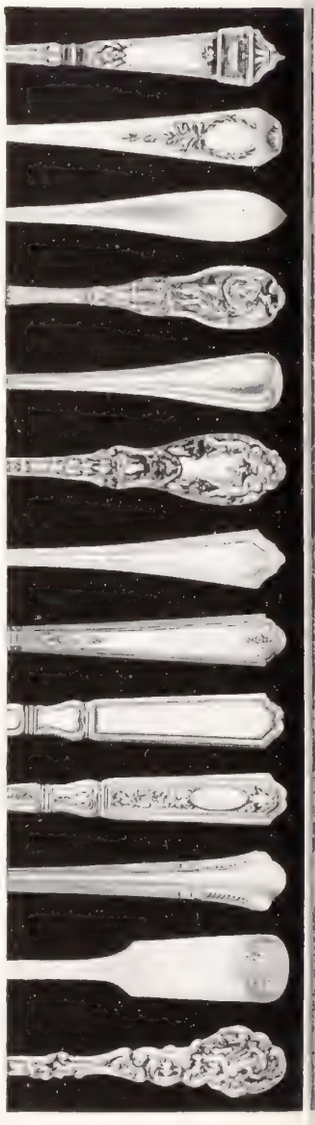


■ [illegible] Rubber Plant existing doggedly in its [illegible] in twelve varieties urged upon us by Helen Van Pelt Wilson in her article in this number. To some it may seem [illegible]



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THE BULLETIN BOARD

TOAST TO RAMBOUILLET. Those of you who can legally have it should, on this day, raise your glasses of 3.2 to the memory of the Marquise de Rambouillet. Born in Rome in 1588 as Catherine de Vivonne, she married the Marquis, moved to France, where, after an eventful life, she went to her peace in 1665. That eventful life included being a leader of society, an influence on French literature and chatelaine of the ancient and celebrated château of Rambouillet. But by even more did this charming lady gild her laurels. She it was who at Rambouillet decided to add service stairs for the trafficking of the servants and saw that the *cabinets de toilettes* and the *salles de bains* were placed near the bedrooms instead of at the end of the garden.

One of these days we plan to make up a pantheon of bathroom gods and goddesses. In that heirarchy, holding a sublime place, will be Sir John Harington, inventor, during Queen Elizabeth's reign, of a most necessary item of bathroom equipment. Equally garlanded will be the Marquise de Rambouillet.

[illegible] UNDER DEPRESSION. Some months ago—the August issue to be exact—we pressed upon the brows of American womanhood the crown of our most gallant words for the courageous manner in which they have stood up under depression. This editorial was called *The Valiant and Fair*. One noble mother, on reading it, pushed the crown from her and begged that we give credit to the children. To the good sportsmanship of the offspring can be attributed much of the valor of their parents, said she. They have gone to work and passed up higher education and social desires, they have faced grim facts with light hearts, and they've been a darn swell generation to boot.

A GARDEN CLUB IDEA. The Garden Club of New Canaan, Conn., having attained the dignified age of twenty-five, went about to celebrate that occasion in a manner that might interest other clubs. It caused several of its members to write papers on various phases of horticulture. Then it persuaded the owner of the local paper to print these papers in a special supplement. The first edition was sold to the members, thereby defraying expenses of printing. The following week the supplement appeared in the newspaper as a special feature.

THE WINE'S THE THING. The American people will soon be starting a brand new type of education. It will be learning both about wines and how to enjoy them. Three senses have to go to school—taste, smell and sight. Taste and smell are obviously necessary. Sight equally so. For wines come in many delicate and lovely tints and half the enjoyment of them depends on seeing the wine. Because of this, we venture to prophesy that within a short time colored table glassware will go out of fashion.

[illegible] prophesy. Since there is no longer anything furtive about drinking, there is no reason why the home should imitate the atmosphere of a speakeasy. [illegible]

TENDER INSCRIPTIONS. There was once a man named Barton, a merchant of the Staple—the great English wool market—who built himself a fair stone mansion [illegible] Hampshire. Being a person of frank and open disposition and not inclined to conceal the way in which he rose to affluence, he caused to be set in a window of his new home these lines:

> I thank my God and ever shall
> It is the sheep hath paid for all

The other tender inscription was found in the kitchen of an ancient English house. This kitchen had two doors. On one was painted "Waste Not." On the other, "Want Not." Thus the cook always had her ideal precepts before her.

COURTING EQUIPMENT. Those who shake their heads solemnly at young ladies and gentlemen who seek romance in motor cars parked along dusky roads need to be reminded that an earlier generation sought the same escape in a horse and buggy. Country folk used to refer to such a vehicle as a "courtin' buggy." Even the horse might be called a "courtin' mare."

ARCHITECTS GALORE. This issue of House & Garden, being a building number, naturally contains the names of many architects. In fact they are fairly bursting out of the pages. They start with Alfred Hopkins, a New York architect, who tells what it feels like to be a client and build a house, goes on to the nameless T-square hero who first designed the home in old Williamsburg and, in the Portfolio of Houses, they tumble one after the other—Edmund B. Gilchrist of Philadelphia, Dwight James Baum and Harold Weaver of New York, Tarbolton & Smart of Bermuda, and Kocher & Ziegler. Bringing up the rear are Julius Gregory, Gerald A. Geerlings and Robert E. Carrère.

EDITORS AT PLAY. Maybe you think that an editor's life is all work and no play; that from dawn to dusk he takes out commas and puts in semicolons. Occasionally he is invited out and shown hospitality. Most of this comes from manufacturers anxious to win editorial approbation. These manufacturers evidently labor under the impression that editors rarely eat and never drink. So their hospitality is both extensive and libatory. Thus last winter a display of three new trays was solemnly opened with an ocean of Martinis; a simple new towel was baptized with a choice of tea or sherry and an exhibit of bathroom fixtures conspired to make itself memorable by opening champagne.

[illegible]

listening to. His stout book is packed with information that its 300 plus grades and [illegible] diagrams amply supplement. Don't miss it if you [illegible]

M[illegible]

humanity threatens to slip through our fingers we recall the sentiment lived by two gentle [illegible] of their mother, to whom they had shown unflagging devotion at the price of their own careers, brought them a legacy that made possible their buying a little seashore home in New England. [illegible] and bath in memory of their mother. And through the long hot summer months and even in spring and fall that room is reserved for friends and acquaintances who are in need of rest and a change of scenery and who cannot afford them. . . . "Inasmuch as we have done it [illegible]

HIRING FAIRS. In some ways, life in 16th Century France was far easier than life today. Take the problem of hiring servants, for example. They had annual hiring fairs. Here were assembled men and women bearing the signs of their calling and wearing the costumes of their trade—carters, cooks, shepherds, ditchers, cowherds, milkmaids, hostlers. Out of this mob you chose the likely servant you needed and held a parley as to terms for a year's labor. Usually some of the pay was given in money and some in kind—shirts and boots for the men and cloth and shoes for the women. To a married couple went even more valuable inducements—a heifer or a mare and foal, or a pair of steers or so many measures of buckwheat or rye. One of these hiring fairs, we believe, is still held in Normandy.

ANOTHER BED-BOOK. Some years ago we left on the doorstep of the unsuspecting public a chubby little volume called *The Gardeners Bed-Book*, a collection of long and short pieces designed for the amusement of those who garden by day and read about it by night. And the public, bless their hearts, took in the foundling and made it their own. From the proceeds of this charity the author was enabled to buy countless bulbs and plants for his garden. He was also emboldened, like the Delphinium, to make a second blooming. So scarcely will the leaves drop from the trees and the soil harden with frost when [illegible] too, consists of a short paragraph for each day in the year, together with a practical gardening suggestion for each day and between each of the months is a Long Piece. It's a continuous Bulletin Board.



When Lilacs lean against the wall

WHEN Tulips lift their tinted cups and Irises unfurl banners above their sword-blade leaves and Lilacs lean against the wall, then spring has come and once more we live in gardens beneath the open sky. For such beauty we prepare months ahead, delving deep and well that we may plant Lilac and Tulip and Iris before winter locks the soil with frost

AN ARCHITECT TURNS CLIENT



By Alfred Hopkins

For twenty years I wanted to be my own architect and build my own house. For twenty years I never knew where to build it. I had traveled—like Satan?—to and fro and up and down in the countryside adjacent to our great metropolis, building for others in places that satisfied them but which were alien to any satisfaction I could find for myself. Then came those splendid but brief years when we thought that the poor were to be with us no longer—because they had all become rich—and again the impulse to build, to build something somewhere, came upon me. But prior to all that, forty years or thereabout, it fortuned that a forceful man living in the environs of Princeton determined an arboretum. He sent abroad in his own country and in others, and found there specimen trees of rare growth and foliage, and brought them together and planted them upon his own broad acres. How wonderfully they grew, each one in its own place of sun and air.

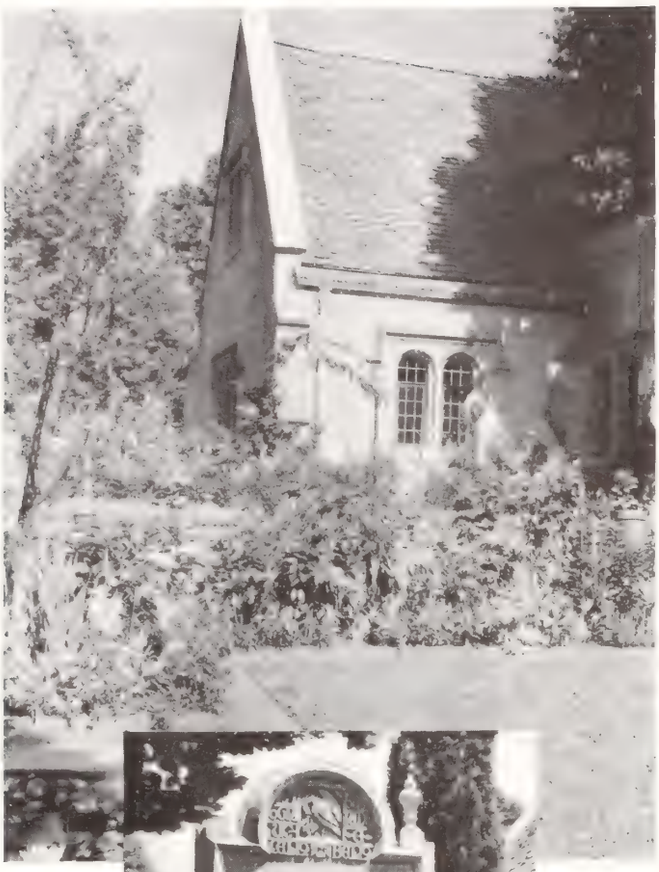
To leap not from that time but to a point quite beyond the one to which I have come in my story: one dull winter afternoon as I dozed before the fire, that pleasant gentleman, the tax assessor called. I bade him sit down beside me. Half pleasantly, half apologetically, he said: "I know this spot well. I was employed here. I helped to plant all these trees, and for thirty years I tended them, pruning, and planting, and transplanting them. I cut off all the new wood that seemed weak or ill-placed and left only the strong far-reaching branches. It is an art to prune a tree so that it comes better to its true form, so that every branch grows out where it gets the sun and air. But since this place came into the market no one pays them any attention and they stand here neglected after I cared for them for so many years." He was a good tax assessor and it was with a real warmth that I grasped his hand when I bade him goodbye.

A year or more before his call, it chanced that I came to the arboretum planted by the forceful man and tended by the tax assessor. New roads had been put in, sewer, water, gas, electricity—the gaunt poles stand there now—and plots were for sale. I had fashioned many places where one day I should put my castle then in Spain. There was the great sheltering Pine tree with the waters of the rushing brook at its base; there was the friendly rock-strewn hillside thickly dotted over with tall young Cedar trees; there was the gaunt cliff rising sheer from the sea with its outlook into the far horizon where the sun goes down. I had seen them all and more, but I had put them aside for absurd reasons—reasons which I had dignified by calling them practical. Here was an acre in an arboretum with all the practical elements at hand. I wandered among the trees looking at this place and that place with the ghost of my old urge to build following at every footstep. We had several preludial rambles in the arboretum, the ghost and I, and with each one he grew stronger and bolder, for when I came to a beautiful Beech tree, a favorite spot from the first, more and more distinctly I could feel him lay his arresting hand upon my shoulder. He never failed to bid me pause at that particular place—until he had sold it to me—he and the real estate men. It [illegible] of plot No. 12, as the parcel was termed in the deed recording the transaction.

The first thing you have to do when you buy a plot is to plot it. My old friend, the one-perfect-engineer-in-the-U. S. A. plotted the plot. In his thorough way he set down the boundaries, their distances, the angles of their intersections, the place of the sewer, the electric light, the water, the gas, the points of the compass, its true north and all the norths that aren't true, the curves in the road, the contours of the land, and—the one and only thing I wanted—the trees, the diameter of the trunk and the spread of the branches. The place and plan of every tree was plotted by the engineer. I spread his blueprint out before me; the gleam of conquest lay in my eye; the pride of possession filled my heart; the solace of a perfect satisfaction possessed my soul, as I said softly: "Now, what shall we plan for the plot?"

At that time I was in love with courts. The one thing I wanted was a house with a long narrow court—a paved court—a court encompassed by four walls—a court furnished as an outdoor sitting room—shaded—secluded—sheltered. It must have a featured fountain in the center and plants and pots of growing things and remnants of architecture, carvings and casts, scattered about the pavement. A memory of the Villa Lante was still fresh in my mind. Years ago I went there. An old man was seated by its lovely central pool eating his lunch. He drew his bottle of Chianti from the cooling waters and sipped his wine with a contentment I never forgot. He paid me not the slightest attention. I wanted to be an old man and sit beside a fountain and sip my wine and ruminate.

I commenced to plan a house by planning a court—just such a court as I have said—small and furnished and friendly But no plan I could devise would fit among the trees. All the trees were big and beautiful and the court must be small. Any one tree would fill it to overflowing. There would be no space for a fountain. Plants would not grow in shade. Another memory—a tragic one—came. I once built a court about a single tree, but the walls must have crowded it too closely for the next year the tree died. I drew many plans with comfortable sheltered courts before I could come solidly to the conclusion that I must give up the court as I conceived it, or give up the tree that would destroy that conception. I gave up the court. I could write a magazine-full of how one plan after another was abandoned because of the trees; how the persistent thought of their preservation, beautiful as they were, became wearisome; how we got to labelling our later studies, "Plan of trees with house"; how in a fit of helpless desperation I





gave orders to cut one tree down; how the next day I sailed for Europe, and the next day after that I wired not to cut the tree down. It stands on the terrace, and its splendid old trunk is before me as I write. But the "Plan of trees with house" was finally determined. Please look at it, on page 62 and you will see that although I clung to the court, it is a planted court, a garden court, and not a paved court, save for the terrace. There I take tea. You will find no friendly fountain in which old men may conveniently cool their wine. That was an ingratiating picture but I did not build a setting for it. Perhaps I am not quite old enough yet.

There is nothing striking about the plan—the equivalent of an eight room house of usual area forms the central feature; on one side, the garage is joined to it by a wall; on the other, the music-room wing by a cloister. The terrace stretches down the length of this wing; then comes the garden, and to complete the enclosure, a low wall stretches across the south. In placing these several units you will see I have done away with ugly right angles, the cloister slants to the house, the music-room wing to the cloister, the terrace lies tangent to the garden, the garage is twisted slightly to see more of its side from the terrace, and the connecting walls are square to neither house, garage, nor music-room wing.

The broad court facing the south holds the beautiful Beech tree in the corner and the Linden tree on the terrace that the forceful man planted for me; the garden and the Cedar tree were planted as their needed accompaniment. There the sun spreads its warmth and glow in winter, and in summer nurtures there the tender growing plants of the garden; there, in both seasons, the moon, in her varied glory, slowly climbs the skies for our delight and delectation.

Though the forceful man with his trees for his argument caused me to give up my original court plan, I did not relinquish the thought I had for the house. I wanted to live with structure, with bare, solid, substantial stone and mortar, inside and out. When I entered the profession of architecture, the

At the top of the page is shown a corner of the music room, which is connected to the house by a cloister. Below it is the gate through the garden wall, the arch of which is carved with a mother bird feeding its young, surrounded by the Italian inscription that translates, "To every bird her nest is beautiful."

Mr. Hopkins' home at Princeton, N.J., is a Cotswold house set down amid the trees of an acre. It is built of cinder block faced with channel-edge limestone slabs. To the right is shown the roadside front. Before the house is a large garden court. Working in conjunction with Mr. Hopkins was Ellen Shipman, the landscape architect



THE ROADSIDE FRONT

ROBERT TEBBS



THE HOUSE FROM THE GARDEN

richest, the most riotous luxury of the well-to-do was to line the walls of his habitation with silks and satins—with Lincrusta Walton—(Oh, Lord!) with countless varieties of wall paper, one design more unsuitable than another, and I am tired of attempts at wall decoration. For many weary years I have instructed the plasterer "with screeds and straight edges", to run his plastering "straight and true", the specification phrase, until every house looks as if it were made by a machine as in fact it is. I dislike the machine-made product for the home, but to say that it cannot be booted out of the picture of homebuilding is to say nonsense. In my own home it was important that I should prove it. It was important also that I should build economically.

As I have said elsewhere, cinder block provides economical structure, and it is one of the machine-made building materials which need not show its parentage. It has a varied surface, and when properly treated looks more like stone than some stone itself. For the inside of the wall I did not hesitate to choose cinder blocks. For the outside the economical thing was to stucco them. Stucco is not and cannot appear machine-made. It is everything machine-made things are not: pliable to the hand, uneven in surface, various in texture, artistic, beautiful. But I had used a certain kind of limestone, more expensive than stucco, but it was stone and it was substantial, and I did not want the insubstantial. Though I hesitated to pay the extra cost, the temptation to secure the satisfaction I knew a stone house would give me was great and I yielded to it. Since such limestone is so different from the dull, drab variety we are accustomed to see (*Continued on page 62*)



LILY POOL AND DOVECOTE





Again in decoration the ancient East joins with the modern West

Just as 18th Century decoration was rich under Chippendale's introduction of Chinese motifs, so may today's modernism be made mellower and more livable. That the two styles have much in common is very apparent from Mrs. Jay Gould's New York living room, decorated by Jones & Erwin. On the walls is the Japanese wood paper favored by modernists. The rug is old Chinese. The modern sofas, in white fur pile fabric, are particularly good with the teakwood tables. Inside the tortoise-shell window trim hang curtains of antique satin. The bamboo chairs are covered with old Chinese silk

Inside a Virginia Colonial house in old Williamsburg

By Ethel A. Reeve



THE STREET FRONT

THE first time we saw the house, we stumbled upon it without warning in the late afternoon. We were roaming about through old Williamsburg in Virginia in the days before the kindly restorer, in the person of John D. Rockefeller, Jr., had undertaken the re-creation of the one-time Colonial Capitol.

I remember leaning over its front gate, the design of which was all that a sweet garden gate should be. The house stretched out long and low. There was romance in its lines and in its silence. The late straight rays of the sun touched it with magic. Self-control was necessary not to rudely push open that gate and explore the alluring garden! Obviously, the house was not the perfect outcome of a single period—no—there were several inspirations at work, from the low one-and-one-half story wing at the left, with its hooded porch and simple Chinese grilled rail, and high many-paned windows, to this larger central section of two full stories, and one with dormered roof. This was quite palpably of a later origin with a square columned porch on the level of the ground. Completing the group at the right was an entirely separate little structure of brick—obviously it was an office, and a low jutting attic which whispered gently, "Thomas Jefferson had something to do with my design, if he had never lived I would certainly not be here". There was a tangled look to the garden, with Box-bordered walks, and twisted old trees making beautiful patterns and shadows against the yellow shingles, and there was nothing formal or balanced about the composition as viewed from the front, and yet for some strange reason it had dignity, probably due to the stylized character and proportions of each addition.



CHIPPENDALE STAIRS

The house was once a tavern and its position must indeed have been advantageous for the Capitol stood just across the green. How many of the famous Virginia planters must have stayed there! It is possible that even Raleigh Tavern on the main artery of the town had no more brilliant roster of names. The old Capitol has been rebuilt from an elevation printed from a so-called copper plate, dug out of the Bodleian Library in Oxford, and much research both here and abroad was brought to bear on the first plans. The building rests on the original foundations. Today, as in the 18th Century, the dulcet chimes from the clock tower float provocatively over to our house, and the pinkish brick of its walls puts a pleasing color note into the vista.

Williamsburg, even in the old days before the advent of the funds which set to work to rescue all its historic houses and even build upon its over-grown foundations fine replicas of the former Capitol building and the Royal Governors' Palace, was a town which would stir the imagination of anyone with the slightest historical sense. One need only remember that it was the second Colonial capital—Jamestown having been the first—to feel the blood tingle down the spine. Finding the name of the main street to be "Duke of Gloucester", transports one immediately to the atmosphere of our English forebears.

By the time we had digested certain facts, for instance, that the little court house was a very early building in the spirit of Christopher Wren, that certain nobly-proportioned brick buildings on the campus of William and Mary College were actually from Wren's designs, and that famous Bruton Parish Church, which abuts the Palace Green and contains the pews of Washington, Jefferson, Madison, the Randolphs, Lees, Custises, and many other giants of the Colonial and Revolutionary era, we were in a glow of historical delight such as only Europe had been able to produce in the past. We longed to see the interiors of every one of the houses, which, upon close inspection, we saw were old and of the elect. But I am digressing. There is one particular house of the group upon which we must focus our attention today.

The façade was more like a charming



VISTA OF THE THREE PORCHES



One of the historic landmarks of old Williamsburg, this residence has been remodeled and restored as part of the general scheme undertaken by John D. Rockefeller, Jr. It is now the home of Mrs. Charles G. Mill...an

village street than a single house, for there were four doors, each of fine quality and suitable importance. Little did we guess then that the client with whom I was exploring Virginia would, some years later, be living in this very house and that there her lovely collection of 18th Century American furniture would find a most sympathetic home. It has all turned out just that way.

After the first voyage of discovery several years went by and then my client learned that the Williamsburg Restoration was under way, that the Rockefeller interests were buying up and restoring to their original lines all the 18th Century houses available. Perhaps the blessed dwelling she had fallen in love with six years before, might now be obtained. And more than ever, she wanted just such a house—suitable for her historic furniture, in a quiet town, where the research and writing she and her husband were engaged in would have just the desired browsy atmosphere.

She would go again to Williamsburg and see.

Much had happened in the interval. The owner of the house had died after eighty years of life passed within its old walls and the property had gone into the hands of the friendly, understanding restoration, which was functioning exactly as one wished it might.

The garden (*Continued on page* 66)



RICHARD AVEDON SMITH

IN THE RESTORED DINING ROOM

Will our ancestors shudder at modernist architecture?

By Richardson Wright



THE QUESTION asked at the top of this page was prompted by remarks that some of the more conservative of our populace made on seeing homes and buildings at the Century of Progress. They were quite sure that, in countless isolated burial grounds on forgotten hillsides and along grass-grown roads, their progenitors were turning over violently. To what extent the beholders turned over need not be recorded. This modern architecture came to them as a shock, and they asked, "Are our homes now going to look like that?"

WHILE it is easy enough to wave such comments aside as old-fashioned and inconsequential, sound basic reasons lay behind them. For over a decade the modern taste has been creeping into all lines of designing in America. It did not spring up here. It was imported from abroad. It has come from the faubourgs of Warsaw, Vienna, Berlin, Stockholm and Milan, and gradually like a slowly moving mist it has coated the taste of people. In time it will pass, but it will leave behind a new quality to our taste. Any extreme in art is usually short-lived and the trouble with much of the modernism one sees is that it is extreme and is utterly alien to our traditions.

One of the criticisms lodged against modernism is that it broke too abruptly with the past. Tradition was gaily chucked out the window. Designers started from scratch. This was all right while the first fine frenzy lasted, but the ideas began petering out. The inspiration was no longer engulfing. Very little that can be called new has come from Europe during the past five years. Already modern designers have taken to copying each other. Many of them, casting eyes at the past, are evidently willing to crawl back to the protecting cover of tradition. They realize that the abrupt break with the past was, perhaps, a mistake; that taste flows like a slowly moving stream which leaves a deposit on the bank when it goes, that there have been many modernist movements before their time and that the future holds many more in store.

ANY modernism that will last must have its roots in what has gone before. The shock that conservative people experience on seeing extreme modernist houses and furniture comes from the fact that they contain no reminder of what these people are accustomed to. They are too abruptly dissociated from tradition.

Of course, very little art in America is indigenous. It has always been imported. Our Colonial architecture was imported from England and our Californian and Floridian from the Mediterranean littoral. In each instance, however, we managed to Americanize it, by fitting it to our climatic environments and by executing it in native building materials. Today we are seeing a gradual modernization of our traditional American types of architecture, and the influence that is bringing this about is not merely a matter of design accommodating itself to climates, as in the past, but design accommodating itself to modern American inventions. We have pretty well conquered the climates. The flat roof, for instance, is the result of our finding how to make a flat roof completely water-tight. Having made such roofs possible, we have only to learn to enjoy living on them. Once people enjoy living on flat roof terraces, such terraces will be embodied in our architecture and become thoroughly American. In the same way the general adoption of air-conditioning will effect a radical change in the shape and functioning of windows. Newly invented building materials and equipment will both cut the cost of erecting a house and change, in many respects, its design.

IT WOULD be folly to prophesy what these designs will be. Of one thing we are sure: they will be American. Whatever has been imported from abroad or whatever will be imported has to be thrown into the melting pot of national taste before it can be universally accepted. We cannot expect New England towns that are saturated with Colonial tradition to sprout modernist houses fresh from the purlieus of Vienna and Stuttgardt, but it is not beyond the realm of reasonable expectation to see these villages display many houses that are marked modernizations of the Colonial tradition. The same is true of old Federal architecture and of the house designs on the West Coast and in the South.

Such houses would have an added advantage—in them could be used furniture that also is a modernization of old forms, and these new types would not prove too conservative company for the more extreme and functional designs of furniture from abroad. In fact, the tendency among contemporary designers of furniture, fabrics and accessories is beginning to veer more and more toward modern interpretations of the traditional styles.

So long as American modernism follows these lines, it will be acceptable and will find a permanent place in our homes and our national taste. There need be no worrying about the upheaval in ancestral burying grounds. Those worthy progenitors, could they but shake themselves from the clods, would not only recognize this new American architecture but rejoice in it.

IN the late 18th Century, the Montgolfier brothers astounded France by making the first balloon ascension. Although this was by no means the first attempt to fly made by man, it did mark a definite and practical step forward in aeronautics. What more fitting, then, that this event should be pictured in the home of an aviator? At Versailles, in the home of Paul Louis Weiller, the famous French ace, one of the ceilings is covered with the mural on the opposite page, by Nicolas de Molas, picturing this first flight. Elsie de Wolfe was the decorator



DESCRIPTION ON OPPOSITE PAGE



American cellar scene—circa 1934

ALMOST daily another state adds its voice to the chorus demanding Repeal. Thus far not a single nay has been recorded. The end is now clearly in sight. Quite soon we will not only be able to build wine cellars but stock them appropriately as well. Here is a cellar corner that has been "decorated" in the "after-prohibition" manner, according to the rules laid down in the accompanying article. Lists suggesting what a well-supplied cellar may soon contain are given on page 65

PREPARE YOUR CELLAR FOR REPEAL

By Frank Schoonmaker

EDITOR'S NOTE: The manufacture, sale and transportation of all beverages of more than 3.2% alcohol by weight is still forbidden in the United States, and such beverages may not legally be purchased. This article is published in anticipation of the virtually certain repeal of the 18th Amendment, and should not be construed as an inducement to our readers to purchase beverages the sale of which is prohibited.

Soon there will be wine bins where only coal bins were before, and the master of the house will come below decks, not in a rage because the thermostat doesn't work, but smiling in anticipation, and in search of a certain venerable dust-covered bottle. It is therefore highly appropriate, in view of the fact that so many of our homes were built or rebuilt at a time when wine cellars were, to put it mildly, not essential, that we give a little thought to this rather appetizing subject.

Most of the things that are true about a modern cellar are untrue about a wine cellar, and vice versa. The modern cellar should be well-lighted; the wine cellar should under no circumstances be well-lighted. The modern cellar should be heated; the wine cellar must at no time be above 60° Fahrenheit (nor below 50°). The modern cellar should be clean; the wine cellar should remain dusty and spiders should be made to feel in it completely at home. Nevertheless, the setting apart of one corner of the average cellar for the storage of wine is less difficult than it sounds.



The primary considerations are: first, temperature—an insulating wall (brick, stone, concrete, or insulating board on frame construction) should protect wines from the heat of the furnace, and even after such a wall is constructed red wines should be stored on the side of the cellar toward the furnace and white wines as far away as possible; second, dryness—no water pipes likely to sweat in summer should run through the wine cellar; third, darkness—there should be no windows; fourth, absence of vibration—if one's house fronts on a road or street along which trucks pass, the wine cellar should be as far from such a road or street as possible.

Less space is actually required than one would at first imagine. Bottled wine, to begin with, should *always* be stored lying on its side. One's ordinary table wine, at least, may be [illegible] by dovetailing the bottle-necks it is possible to rack [illegible] bottles in a bin four feet wide, two feet high and eighteen inches deep. Two such bins, or four smaller ones (bins, if properly constructed and strongly braced, may be superimposed) would hold considerably more *vin ordinaire* than the average family would wish to have in the house at one time. For liner wines, the all metal or metal and wood honeycomb racks now generally used in private cellars in Europe are by all odds the most practical. Such racks will unquestionably be put on the market before long by some enterprising American manufacturer; extremely strong, and rust-proof, they are particularly useful in the small cellar because of the fact that they allow one to remove any given bottle without disturbing its cellar-mates, and thereby make unnecessary the building of a separate bin for each wine. A honeycomb rack to hold twelve dozen bottles is about fourteen inches deep, six feet high including its short, sturdy legs, and four-and-a-half or five feet wide.



The ideal small family cellar might contain four or five such racks, their legs supported by blocks of wood to deaden vibration, two or three bins near the door for *vin ordinaire,* space for a keg or two, and, last but not least, a work table or bench. On this table the master of the house (for the wise home owner is his own cellar master) will keep all the paraphernalia of the *sommelier.* And since this paraphernalia can make or mar a cellar, all of the accessories should be chosen with the greatest care. Most important of all is the corkscrew: fully seventy-five per cent of the ordinary corkscrews sold in the United States would rip the center out of an old wine cork and ruin the bottle. The cellar corkscrew should be as unlike a gimlet as it is possible for a corkscrew to be—it should have no cutting edges, it should be large of bore; and it should have some mechanical arrangement which makes tugging at a recalcitrant cork unnecessary. There are excellent corkscrews made with a double lever, others with a screw cap of metal or wood, and one of these should repose in the center of the cellar master's workbench. Nearby there should stand at

Only if one is willing to exercise the greatest care in taking an old bottle from [illegible] to disturb the sediment, or deposit) is a cradle helpful rather than harmful, and a bottle once [illegible] tion should remain upright until served.

Other important cellar accessories are: the decanting funnel, its spout curved at the tip so as to project the wine down the side of the decanter rather than straight to the bottom; the silver ice bucket for Champagne and other sparkling wines (still white wines should be chilled but not iced); the shallow silver wine-taster's cup, and, if one expects to buy ordinary table wine in bulk and bottle it oneself, a corking machine.

Good wine deserves good glass—and most of the so-called wine glasses sold at present in America are fit for nothing except the so-called wine that bootleggers have been selling us, alas, these past ten years. Apart from Rhine wine, which is ordinarily served in tall-stemmed glasses of a greenish tinge, and Port, which may be served in cut glass, all wine worthy of the name should be drunk out of glasses which are thin, stemmed, undecorated and as simple as possible in design, large (they should hold more than half a pint and should *never* be filled more than half full) and more or less tulip shaped. It is impossible to get any idea of the exquisite purple-brown (the French call it "onion skin") color of a fine old Burgundy through colored glass, and it is equally impossible to judge the *bouquet,* or perfume, of a wine drunk out of small glasses or glasses which flare at the top.

If one wishes to take the cellar seriously, whether as a host or merely as an epicure—and wine can be one of the most engrossing of hobbies—it is necessary to have a cellar book. This, destined to



(*Cont'd on page* 65)



Chromium and copper ideas toward the pre-theatre buffet

In [illegible] using this chromium-plated copper by Chase Brass and Copper Co. Top. Electric buffet server, porcelain compartments; salad bowl, removable wood lining; sauce bowl; platter: Lewis & Conger. Green and platinum china plates: Ovington's. Cold meats and [illegible] Waldorf-Astoria.

The chromium plates and sandwich tray at upper left, with etched lines to let the copper show through, and fruit bowl at right: Altman's. Black enamel bands decorate the shaker in the cocktail set: Macy's. Canapés of fresh caviar, smoked sturgeon, paté de foie gras and anchovies: Waldorf-Astoria. Cocktail napkins: McGibbon. Recipes for a buffet supper are on page 72

House & Garden's Portfolio of Houses

AMERICANS take their architecture, like their fun, where they find it. That's the reason we have no one style of house on which we can put a finger and say "That's American."

Just to see how varied are our house styles, House & Garden, which prides itself on the selection of its architecture, went through one year and pulled out the assortment that spills down this page. The houses came from all parts of the country and represent, in their origin, many periods of taste—Classical, English, Mediterranean, Southern Colonial, Regency, French Manoir, New England Colonial—enough to satisfy anyone.

In selecting houses for the Portfolio that follows, an equally eclectic taste has been pursued, rising from the familiar, traditional types up through the extremes of modernism.

Pennsylvania claims its own farmhouse vernacular, capable of many interpretations and embellishments. The small Italian type of house has long been a favorite for suburbs, and we venture to prophesy that it will continue. In fact, we seem to be growing quite *sympatico* with all things Italian. To many the picturesque English cottage, both in its smaller and larger versions, is the kind of home to live in. Our neighbor, Bermuda, has built up a distinctive type of architecture through the handling of its native coral rock. Thousands of Americans enjoy that island each year, and we may expect to see more Bermudian architecture appearing here.

The Modernist house is a different matter. It is the *parvenu* among styles. For its representative we have selected a very livable poured concrete house in Connecticut, a house that, at first glance, would seem entirely out of place on a rock-ribbed New England hilltop, whereas it is really very much at home there.

For a final filip we threw in some designs that set even Paris chattering this last summer. They show what the architectural boys over there will do when they have a lot of time on their hands. Let's hope they don't cross the Atlantic.





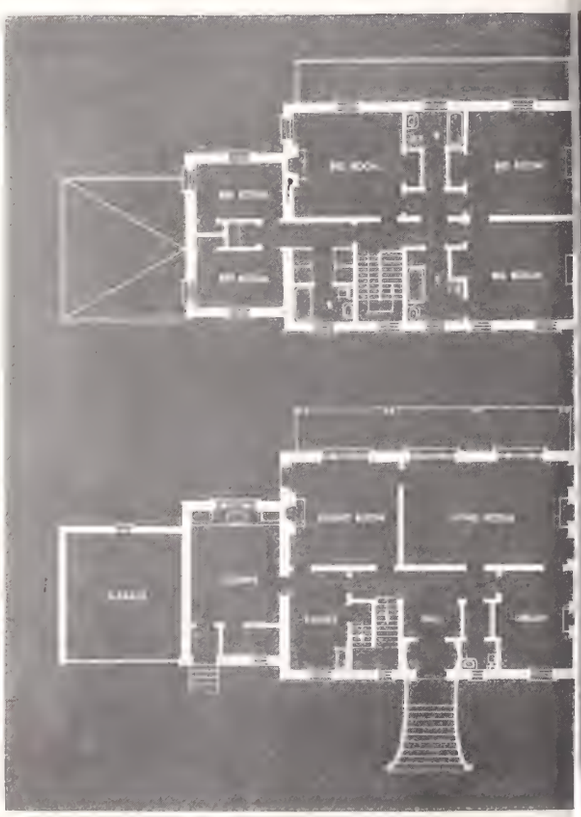


The Pennsylvania Colonial

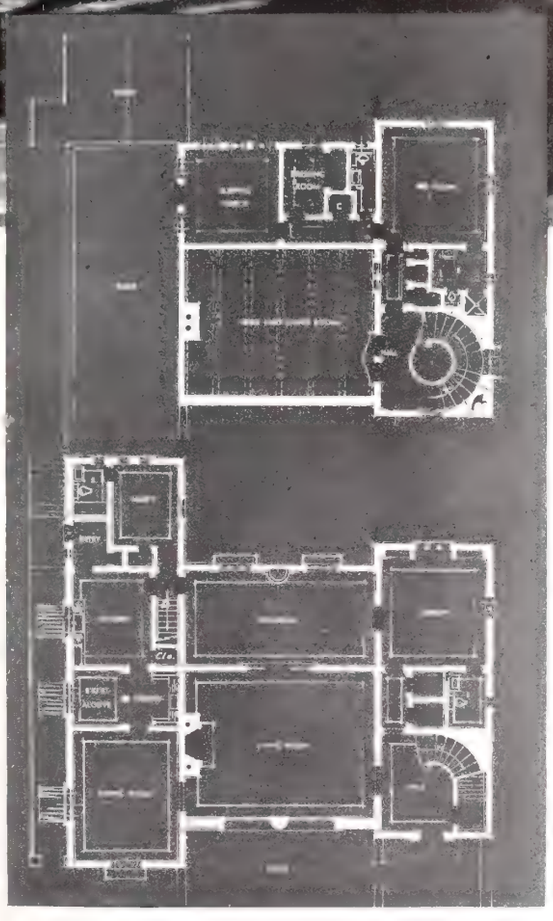
Mrs. Samuel V. Merrick's Chestnut Hill, Penn., residence is a whitewashed brick Colonial type set on a plot that slopes up from rear to front, allowing an impressive stair to the front entrance, while the rear terrace is level with the first floor. Edmund B. Gilchrist was the architect

The two most important first floor rooms, living and dining rooms, are located across the rear, with French doors opening to the porch. Flagstone and grass terraces lie beyond. The upper story provides three master's rooms, two baths and two servants' rooms and a bath









Italy furnishes a style for suburbs



S. H. GOTTSCHO

With little road frontage and having an engaging small house appearance, the Fieldstone, N. Y. home of M. J. Bierman contrives to gain a surprising amount of interior space. A circular stair and two-story living room are features. Dwight James Baum, architect

The entrance hall opens directly to the living room or down a passage to the library. The dining room is in the opposite corner. Behind it are pantry, kitchen and maid's room. Only one master's room is provided. The library can be used as guest room on occasion





LOUIS WERNER

HALF-TIMBER work that is really structural gives authenticity to the home of Dr. Alfred Derby Mittendorf, Harrison, N. Y. Above is the garden side—the main house facing west and the wing, south. The small photograph at left was taken through the doorway to the garden. Harold Weaver, architect; Woolsey & Chapman, associated

AT THE left is Dr. Mittendorf's study, carried out in a rugged masculine fashion. The huge hand-hewn beams that are such an interesting feature were taken from a barn one hundred and fifty years old. All the structural wall framing in this room has been left exposed. Another view of the study fireplace is given on the opposite page



An Elizabethan manor house brings England to New York





PRACTICALLY all the first floor rooms are house-depth. About half the space in the main body is given over to living room. Then, at left, comes a hall running front to rear; next is the study. In the corner where wing and house meet is the garage, facing the road. Wing contains kitchen, pantry, and dining room, the latter at the extreme end



TO THE right is a view of the owner's bedroom. The open doorway at one side of the bed leads to a dressing room. This residence contains four master's rooms and three baths, and three maids' rooms and a bath. As the house is quite long, it was necessary to have two stairways, in addition to service stair, connecting first and second floors

Bermuda's coral rock used in native style





ENTRANCE FRONT

EUGENE HUTCHINSON

THE WINTER home of H. Bernard Wilkinson at Harrington Sound, Bermuda, follows the native style, being built of whitewashed coral rock in an informal manner. The shutters are painted sea blue. Tarbolton & Smart, architects





BEDROOM WING



SUNROOM ARCH



THE REAR FAÇADE

In the view above, the nearer wing houses a maid's room and pump. Pantry and kitchen are beyond. On the opposite side is the bedroom wing. On the opposite page is the entrance side. Grounds are planted with Palms, Bamboo, Sugar Cane and the native Cedar

The sun parlor shown below parallels the dining room and leads from the front of the house to the bedrooms at the rear. To the right is the dining room, furnished in old Bermuda original pieces and copies. Below is the guest bedroom with its raised Bermuda fireplace



DINING ROOM



SUN ROOM



GUEST ROOM



THE VALLEY SIDE



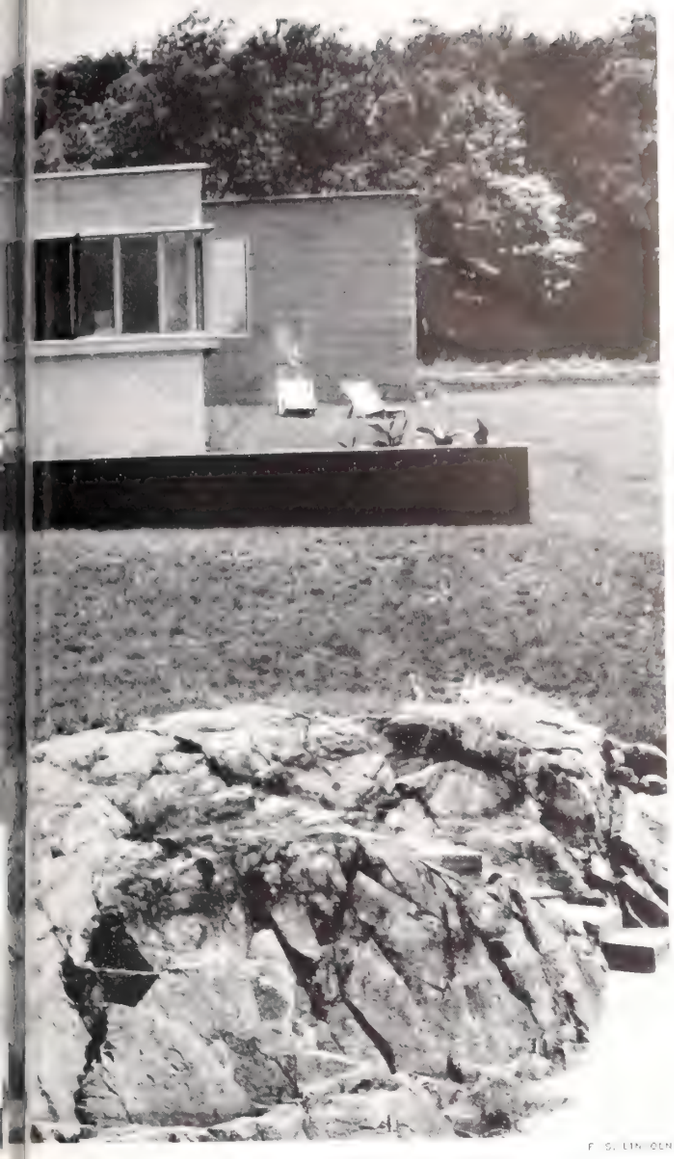


THE VALLEY TERRACE

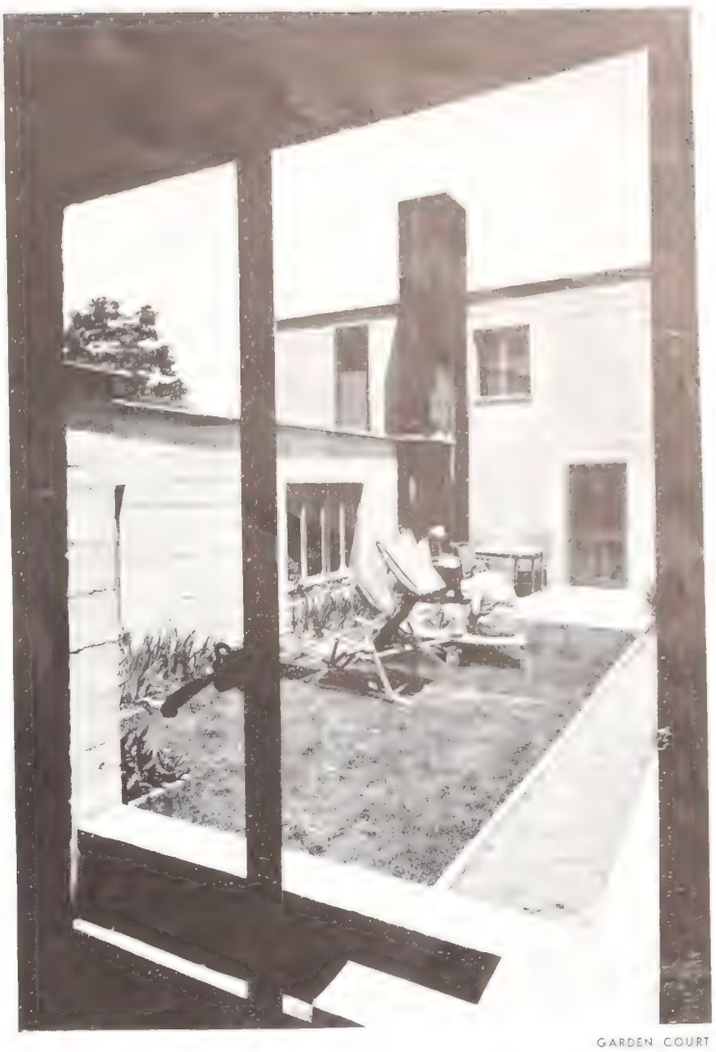
Connecticut hilltop home in poured concrete with modern parallel lines

THE HOME of Rex Stout near Danbury, Connecticut, is set on a high hill commanding an extensive valley. Two ways embrace a garden court, and the middle section, in which is located the living room with its battery of windows, faces the view. Walls are cast concrete painted black on the ends and light gray and blue on the terraces. A naturalistic swimming pool is directly in front of the house

THE INSIDE walls are natural concrete with a cement plaster surface. Floors are colored linoleum and oak and in the living room, teakwood. Most of the lighting is indirect. The kitchen, the chef d'oeuvre of the owner's carpentry skill, has canary yellow walls, a floor of black linoleum and cabinets, made of waxed chestnut. A. Lawrence Kocher and Gerhard Ziegler were the architects



F. S. LINCOLN



GARDEN COURT



KITCHEN



IN THE LIVING ROOM



Paris offers fantasies in modernism

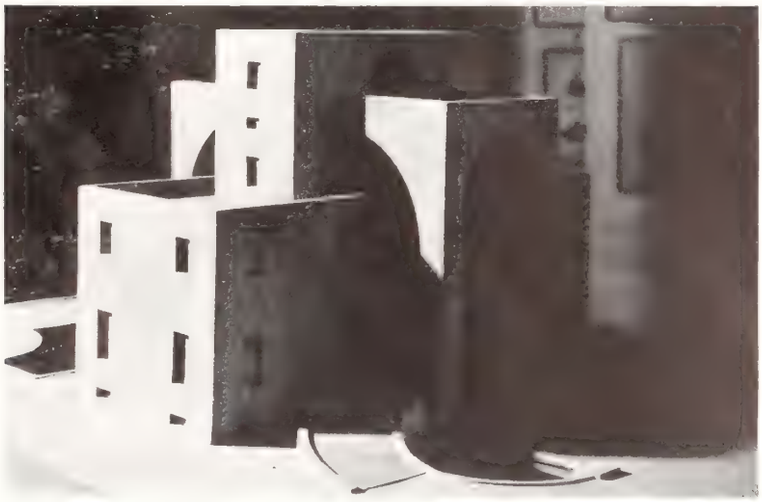


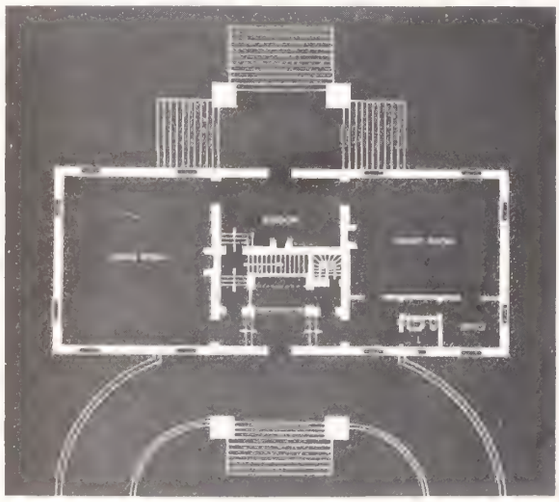
PARIS recently exclaimed over a one-man architectural show of house models by Emilio Terry. At the top of the page is one with a circular stairs mounting to the roof and garnished at top with a tree

OPPOSITE is a version of a rococo house hung with plaster draperies. Again a real tree sprouts from the roof. This design was inspired by the 18th Century moulded plaster draperies found indoors but rarely outside

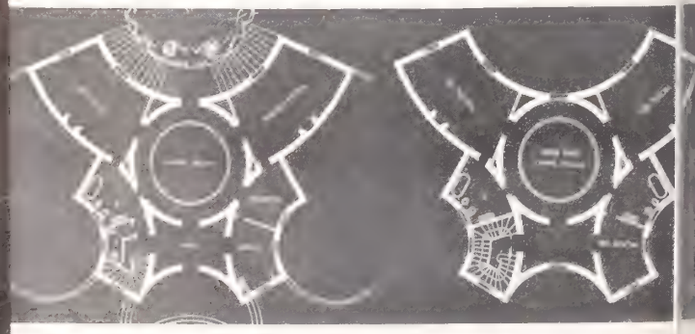
OF THE two remaining houses, the first was planned for living on the roof as though the roof was a garden of loggias and terraces. The other has a shell basin, a rough stone entrance and a rustic tower

BELOW is the first floor plan of the house shown at its left, and beneath it are the plans of the house at the bottom of the page. While the former offers no startling innovations, the other design is unusual in the extreme









BUFFOTOT

Home maintenance begins with paint

By Julius Gregory

As a man is to some extent judged by his clothes, so are we very apt to judge a house (and, incidentally, the owner) by its paint. Clothes can be in bad repair and bad style—so can paint. Unkempt clothes often denote generally slipshod habits. Paint in poor condition is usually an outward symbol of a house that has been allowed to degenerate in other ways as well. Paint is a protective covering that saves the surfaces. When paint comes off there is nothing to halt the action of the elements directly on the wood itself.

On the outside of the house vulnerable places that must have good paint protection are the window frames, cornices, wood steps, porch railings, porch floors and wood columns or posts that go down to the floor. Any place where water is apt to lie is subject to rapid deterioration unless kept painted. Likewise, any outside woodwork which has open joints will go to pieces if allowed to be without the protection of paint. A wise use of a small amount of putty and paint applied to such spots each spring and fall will avoid replacement costs. Therefore, in making an inspection of the outside of a house, the first places to look for are the joints in woodwork. If they are bad, one need hardly look further to know paint is called for.

On the inside of the house, the wear and tear show up most in kitchen and pantry, and stairs and floors not covered with carpets. In service rooms, walls, ceilings and woodwork require cleaning at least twice a year, and frequent application of paint. The maintenance of floors is a subject of study in itself. The usual method of finishing a hardwood floor is to apply a stain and a filler covered with a lacquer or thin shellac and then spread several thin coats of wax, polishing well between each coat. Further coats of wax are applied as necessary, though only those portions of the floor which receive considerable wear need frequent treatment. Wax should always be applied thin, be allowed to dry thoroughly, and then be well polished. Such a floor is kept clean by use of clean rags or a clean dust mop and should never be washed with soap and water, though a damp cloth may be sometimes used to advantage. A word about painted walls. While there are many kinds of flat paints made which give a finished surface like calcimine, it is better to select a paint with a slight gloss as it can be washed and cleaned without wearing off the paint. It contains a higher percentage of oil which dries on the surface and protects the pigment. A gloss finish can be wiped off easily because the dirt is on it, not in it.

Whether one has the strength and courage to do his painting himself or employs the services of the good old-time painter who uses the right material which he applies properly, it is well to have an understanding of a few of the principles of painting. The preparation of the surface to be painted is just about as important as the paint to be applied. Every place that is to receive paint must be hard and smooth, without any trace of dampness or moisture, and no painting should be done when the temperature is below fifty degrees Fahrenheit. Water or dampness within the wood or plaster has wrecked many an otherwise good paint job. Even in dry, cold weather, nearly all surfaces have a film of dampness which may result in poor adhesion of the paint. At low temperatures, paint, varnish and enamels become viscous and are difficult to brush out, and the painter is forced to thin them with an excessive amount of turpentine. Fine painters will often be seen setting a can of enamel or varnish in a pail of warm water before using in a cool room. The warmth thins the paint without diluting it.

Mere application of paint to a clean, dry and smooth surface does not always mean a good job. It has to be brushed on and in by the effective use of elbow grease—thus forming a thin, smooth film which is well worked into the grain of the surface underneath, and each coat must be allowed to dry before another is put on. This means that on the inside from two to five days should elapse between each coat, and at least a week on the outside.

As to the paint to be used, if one is doing his own painting, he can easily find what he needs all ready prepared for his particular purpose. The composition of paint varies with the use, and there are as many kinds of paint as there are surfaces to be painted. If one selects the material of a well known manufacturer and follows the directions, provided the surface to be painted, whatever it is, is smooth, clean and dry, he will get results commensurate with his ability. It is fine to be able to do things for yourself, but it is always much better to have work done by a man who knows what to use and how to apply it. One of the many places where the amateur is apt to fall down is when he tries to patch plaster cracks and then paint over them. This is something that calls for much more than mere skill. Experience and good material will give a result that will look better and [illegible] the handy man about the house. It has been said that a [illegible] painter, 20% paint and 10% the condition of the surface. Even reasonable intelligence plus a good handbook seldom makes a good piece of work.

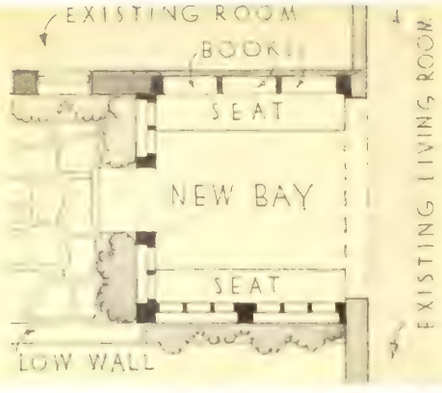
Never use cheap paint. The surest indication of what a paint can do is what it has done, and one should be careful to select the best paint obtainable. To put on inferior paint is labor lost, and the poorest kind of economy. And when it comes to the painter, hire a good one. Painting is still one of the crafts where pride of workmanship can be found, and it is not difficult to find a painter who has that pride in his work. No matter how specific and detailed a contract may be, the kind of job you get will depend upon the painter's ability and his intent. Judge a painter not by what he says about himself, nor by the amount of his estimate, but rather by the quality of work he has done for others. And what he has done for others, he can do for you, if he is paid to do it.

It does not require the opinion of an expert to tell when a house needs painting. Mere appearance, or often one's friends, will make it known, though the one positive test is to make sure that the paint has not been worn through, either by the elements or usage, to beyond the undercoats. The time for repainting is when the old paint is unbroken and clean—thus giving a surface that will be uniform for the new paint. The great trouble has been that we wait and ponder too long, and then it not only requires more paint, but also the work of a carpenter to do some patching before the painter can begin. With an understanding of the value of maintenance and the will to carry it out, such a condition could not exist. One should make it a rule to go over a house, inside and out, at least once a year, with a good painter. If you can, do the things that are apparent, anyway take care of those that are necessary. Paint not only protects and beautifies a surface but also makes it clean. Because it gives effective protection, it is a fundamental of maintenance and repair. It is better to paint when required, than repair and paint when forced to by stern necessity.

If the first floor is cramped for convenient spa

EXISTING EXTERIOR | PLAN OF NEW WORK | ESTIMATED COST



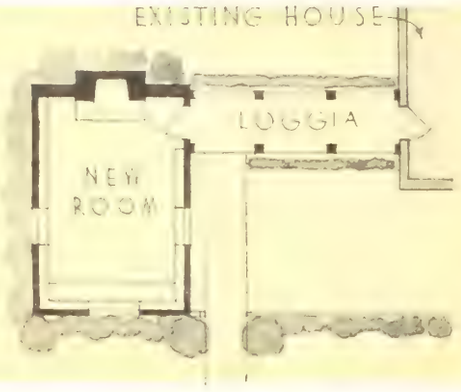


NEW LIVING ROOM BAY

If your first floor needs more living room space, perhaps a cheery bay will provide it. Supposing the house turns a corner, as at the left margin, it will accept an addition as shown at the right. $450 (and up) will include:

A bay 9' X 10', 8' high in the clear. Wood construction, shingled roof, steel casements and door, weatherstripping. Interior: oiled, waxed pine; paneled plaster board ceiling; tile or flag floor; adjustable shelves; hinged top seats

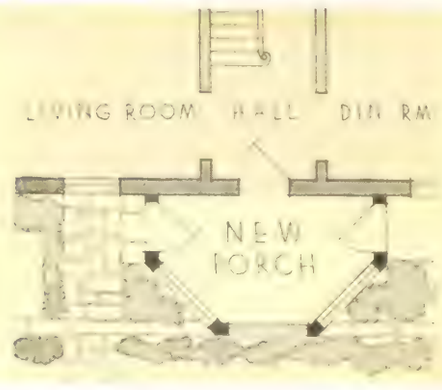




NEW LIBRARY OR DEN

Interior dimensions 12' X 18', 8' high from floor to low point of ceiling. Frame construction; plaster, siding or shingles; wood sash; fireplace. Interior, oiled and waxed pine; hardwood or linoleum floor; plasterboard ceiling; plain marble fireplace facing 6" wide. Adjustable bookshelves on sides; at end with window, long doors and shelves 1' deep above seat; bookshelves 9" deep; seat top hinged in sections. Loggia 5' X 15', 8' to cornice, square post, no moldings, $125-$175. Total, $1500



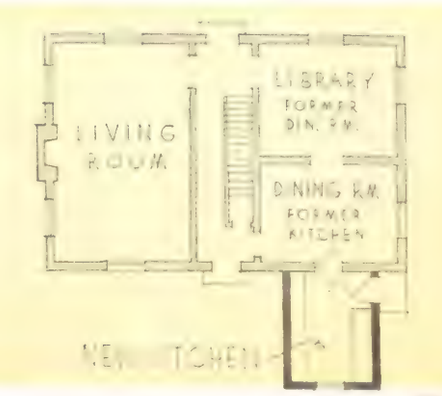


NEW PORCH

Many a house presents a gloomy face to the street, which would be cheered by a casemented porch. The one at the right would cost upwards from $375 on these specifications:

Exterior: 12' greatest width, 9' greatest projection from front of house, corners cut off as shown. Cypress exterior; canvas roof laid in white lead; wood railing; steel casements; weatherstripping. Pine painted interior; painted plasterboard ceiling; 9" window sill accommodates plants; tile or linoleum floor





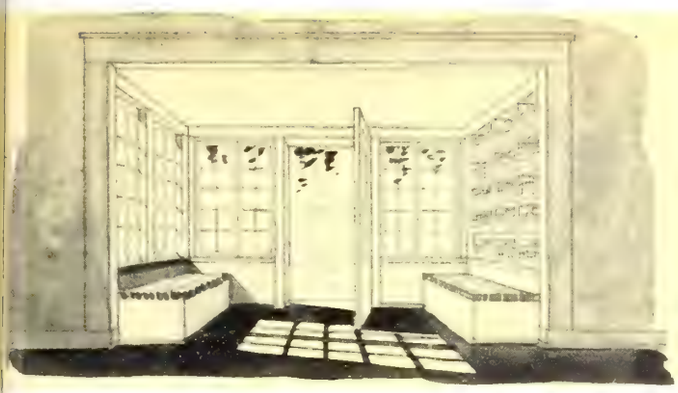
NEW KITCHEN

In this case, $750-$800 should buy:

Interior dimensions 8' X 12', 8' high in the clear. Frame construction; plaster, siding or shingle exterior; flat canvas or heavy composition roof; metal awning uprights (exclusive of awning); wood doors and windows; footing excavation 4' deep. Interior: wood cabinets, stainless steel or monel metal counter and splashboard; sink 5' long (refrigerator and range not included); linoleum floor; plaster board end walls and ceiling. Old window becomes door

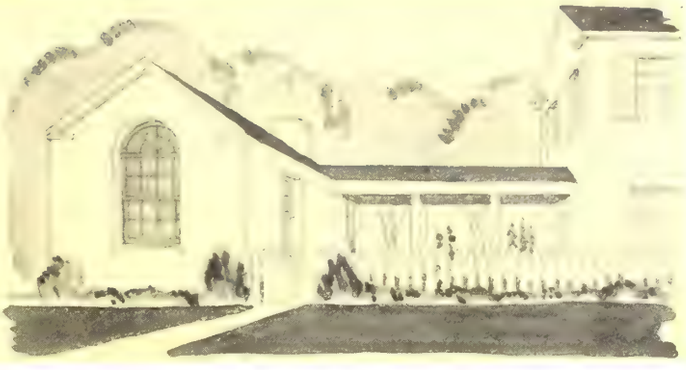
These suggestions will improve matters considerably

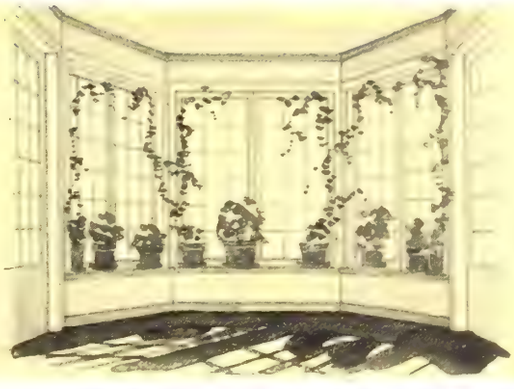
REMODELLED INTERIOR

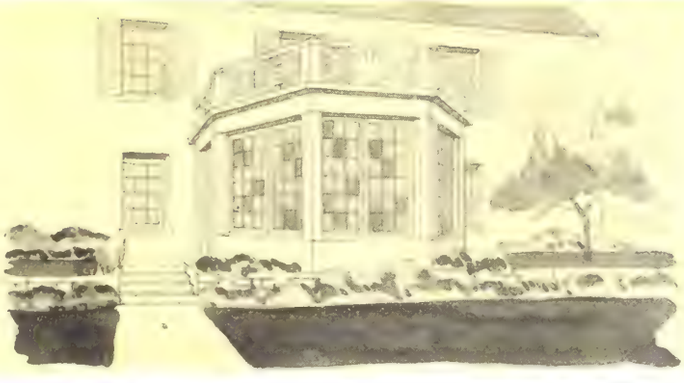




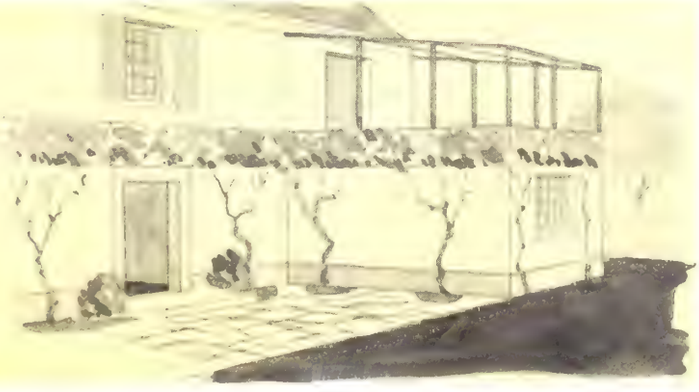














I go marketing in Manhattan

GOING to market has always been associated in my mind with a sense of adventure. Perhaps this is partly due to the fact that it is my first errand in the morning, at the time when I am fresh and rested, and my first contact with the outside world.

In foreign lands the markets with their local vegetables and fruits displayed on stands under striped umbrellas or tent-like awnings, presided over by vendors in gaily colored costumes calling to the passersby in strange languages, show the life and character of the people in a vivid, concentrated fashion. They are often more interesting than the picture galleries, for not only do they present the living pictures of the present day but much of the past is carried over in them, as many markets in both the Old and New Worlds have changed very little for hundreds and even thousands of years.

A visitor to our butcher, fish and vegetable stores would see how we dress and speak and what we grow in our gardens, bring out of the sea and raise on our prairies. Except in Italian districts—and then rarely—he would not find the food stands a symphony in color, as they are in Southern lands, abroad, where each golden Orange, scarlet Pepper, shining purple Egg-plant or bunch of translucent green Grapes is carefully placed so that its color and shape will be most effective, one man doing the arranging while another stands off with half closed eyes and criticizes and directs the whole, which may take hours to complete. Instead, the windows of our chain stores are pasted over with signs in scarlet letters, the Oranges are piled into ugly mesh bags and everything possible is wrapped in processed material. This does not look as attractive nor as tempting as food booths in Constantinople or Rome, but it is sanitary and efficient and shows our hurried, mass way of doing things.

Any one who has been to Paris and failed either to get up at dawn or stay up all night to see the carts come rumbling into the Halles has missed a thrilling sight. But lest the late sleeper be too distressed, I hasten to tell him that in



THE MARKET basket spills out Chard, Kohlrabi, black Radishes, Chinese Cabbage, Zuchini and a dozen other colorful vegetables. Across the pages it scatters Muscat and Hamburg Grapes and Nectarines; Folo (shaped like an hour glass) and Soo (long green) Melons; Papaya and Mangoes; raw Ginger root; Lotus bulbs and Lok Melons; Mustero Delicio and Passion Fruit;

world's rare vegetables and fruits · By Helen Morgenthau Fox

any European town he can watch the barehcaded, darkly clad maidservants with baskets on their arms hurry along the twisting, narrow streets until they come to the open square facing the Cathedral which on market days is alive with carts, booths, purchasers and sellers. Across the world in Haiti the market is out in the blistering sun and here colored women clad in shifts and with bright bandanas around their heads squat on the bare ground behind pyramids of bread, fruit, Papayas or Bananas which they sell for unbelievably small sums.

To derive the full pleasure from one's marketing one must do it in person and not from bed via the telephone. In the country, I set out in the morning, while it is still cool and fresh, in my little car and drive to the village. In the city I come out of our home high up in an apartment house where I always feel as if I were laid away like a sheet or towel on a shelf in the linen closet and accompanied by my puppy, walk to market.

Before leaving, I have planned only a slender outline of the meals of the day and leave the details to be filled in according to what is on sale in the markets. Perhaps it will be some Fennel just arrived from California, or the first Strawberries cheap enough for my purse, or maybe it will be a Honeydew Melon or crisp Radishes which have not been in the market in some months. Although the railways and aeroplanes bring the produce from distant portions of the country and there is a supply of fresh vegetables the whole year, yet, fortunately, all the fruits are not sold at once and there are still some reminders that the seasons change. The Grapefruit are at their juiciest in the fall and winter, Corn is good only in midsummer, as is Cauliflower, while Celery is crispest after the first frost of the fall. The only vegetables which come the year around are Beans, Peas, Carrots and Beets, and they are ever with us, so that nowadays the housewife with an assured supply of fresh vegetables can sing like the proverbial cricket on hot summer days and no longer has to spend them bending over [illegible] the foods for the winter.

Most women like to travel, it is the only time they get away from their daily chores. In a recent play, the husband suggested having a railway encircling his house so that his wife could be kept happy and travel without leaving home. Nowadays few of us can afford journeys [illegible] through books, movies and plays. Few housewives realize that they can take part in a fascinating travelogue by noting and asking whence come the foods they buy every day. The crates of golden-green Figs being unloaded in front of the grocer's on a September day come from California, whence come the Artichokes, and there are hot-house Grapes raised in Belgium and shipped to the United States.

This winter there were Bartlett Pears, Peaches and Nectarines from the Argentine and Melons from Chile. One shop has the tropical fruits formerly obtainable only when journeying to West Indies or Central America: Custard Apples, Mangoes, Sapodillas and Papayas raised in South America, Cuba and Florida. After the northern gardens are frozen, Spinach, Beans, Peas, Asparagus and Strawberries arrive from Florida and California and as the days grow longer and Spring approaches, the journey of the vegetables grows shorter and they come from Louisiana, the Carolinas, and finally from our own back yards again.

If the history of the vegetables is known to the one who buys, cooks and eats them, she can travel still further not only across geographic distances but back through the centuries. As a child I never thought of the "ancient" Greeks as doing anything but being heroic in front of their snowy columned temples. I had no idea of what they or any other people ate or of how they dressed and lived. Modern children are not so ignorant and are taught these things, but they will probably forget them in time and will find it amusing to be reminded of them. Spinach, so unpopular with children, came originally from southwestern (*Continued on page* 68)





ANTON BRUEHL

Glittering newcomers in glass

UPPER ROW. Fostoria has added new shapes and a new base to their charming Meteor pattern shown left. The tall goblet is heavy, hand-cut Steuben crystal copied from an Irish glass. Graceful [illegible] by Fostoria

LOWER ROW. Lovely star-dotted goblets of heavy Steuben crystal. Tall, deeply-cut beer goblet: Heisey. The gay, candy-striped pitcher with blue or rose lines comes in various sizes: Libbey. Plate, Lucerne pattern from Libbey



Modern elegance in fine crystal

WITH a return to elegance in living, fine crystal resumes its leadership. Upper row. Plate and tumbler in the new Neptune pattern; next, left to right, Everglade, Sea Glade, Phantasy, Mayfair and Lucerne designs of Libbey.

ROYAL LILY, the charming design shown in the second row, has a slender etched fern pattern and glittering faceted and twisted stem. Dots and swirls ornament the candlestick; the plate is the Sea Glade design. All Libbey glass



South African plants for American gardeners · By Sarah V. Coombs

AMERICANS are proud of the fact that they are great travelers. Not only Europe but South America, Asia and Northern Africa have seen Uncle Sam's children wandering hither and yon wherever the plumbing and *hors-d'oeuvre* have suited them. So far, however, Africa, beyond its northern zone, is almost undiscovered country. Fine large steamships go from England to South Africa weekly but few American names are on the passenger lists. Yet it is a wonderful land and for flower-lovers a paradise. Masses of flowers cover miles on miles of high veldt and low valley. New species are constantly being brought in to the botanical gardens.

The most precious kinds are protected; the odd brilliant national flower, the Protaea; the scarlet and the blue Disas of the Orchid family; the Crane Flower, *Strelitzia reginae;* the Painted Ladies and the Afrikanders and others of the wild Gladiolus group; some of the Heaths and many species besides are jealously guarded as priceless treasures. The more abundant kinds are brought in to the markets daily. Wild-flower shows are held in several towns in the spring, which begins for them in September. Aloes and Mesembryanthemums, Nerines and Lachenalias, Watsonias and Kaffir Lilies and hundreds of others make the country gorgeous. It is an interesting land, scenically and historically, but especially it holds attractions for the flower-lover.

We can have many of their flowers and share a little in their colorful feast if we will study the conditions under which they live. We cannot grow the flowers in the way Violet, Slingsby, Guy and Lionel made the tea in the *Nonsense Book*. In that classic, they put pebbles in the teapot and the Quangle-Wangle played the accordion over them whereby "tea was instantly made and of the best quality." It isn't that kind of a job but it will repay the careful worker for a little extra attention to details. We must remember that their seasons are just the opposite of ours so the plants may have their own ideas about their blooming time and some planning may be necessary, but on the whole they are pretty adaptable. Some of them are high-priced but with a greater demand the growers will certainly meet that condition by larger stocks and lower prices.

South Africa is a land with many hours of sunshine and, generally, a light sandy soil. Most of the bulbous plants which grow in such variety there must be ripened thoroughly after flowering. This is very important. With few exceptions, they will not be hardy in the north but are magnificent subjects for greenhouse work or sunrooms or for planting out in summer. If you put them in the garden, they will want the sunniest place. They will bloom for many weeks and offer a pleasant little excitement to eyes which are rather weary of our good but more ordinary flowers.

Freesias we know and the Belladonna Lily and perhaps the fine big blue *Agapanthus umbellatus* or African Lily of village porches. There is also a white variety of the Agapanthus, very good. Galtonias or Cape Hyacinths, Tritomas or Red-Hot Pokers are familiar already. Tritonias are known to us as Montbretias, to be treated like Gladiolus. They all grow, gay summer bulbous flowers, with graceful arching sprays in many shades of yellow, apricot, orange, scarlet. After their long blooming season, they should be taken up



TRITONIA (MONTBRETIA)

at the approach of frost, put to dry in a warm sunny place and stored in peat or sphagnum moss. As far north as New York, they are fairly—we might say "unreliably"—hardy with winter protection but it is better to take them up. *T. crocata* with *T. aurea, T. crocosmæflora* (Hybrid) and *T. pottsi,* attractive kinds all of them, are parents of most of the fine varieties in ordinary cultivation.

Ixia, Sparaxis and Babiana are a charming little trio with flowers on slim, graceful stems, good for potting or for planting out in summer. They have among them all the colors of the rainbow, blue, purple, yellow, green, bronze and copper, scarlet and crimson, sometimes two colors in combination. The Ixias, Satin Flowers, grow about a foot in height. The Green Ixia, *I. viridiflora,* is a strange but lovely flower of rather a metallic bluish-green, each petal with a black center and black stamens with yellow anthers. *I. maculata* has orange or yellow flowers with a red eye. *I. micrantha* is old rose, with a black eye. There are many species, all beautiful and graceful.

The Sparaxis, Velvet Flower, comes in many splashed and mottled kinds of which Bailey says "there is only one species in a broad sense, varying indefinitely." They grow a little taller than the Ixias but are still delicate and dainty. *S. grandiflora* is purple and *S. tricolor* comes in many shades of maroon and orange. These two are probably the parents of the numerous hybrids. *Dierama pulcherrima* is often classed with Sparaxis but belongs to a different genus. A description says that it has "dainty bell-shaped, rose-colored flowers hung on slender stems which arch gracefully." They are called Grassy Bells or Wedding Bells.

The Babiana, Cape Crocus, has plaited leaves and brilliantly-colored flowers. It grows 6″ to 9″ in height. *B. stricta* has white, lilac-blue to pale yellow (Continued on page 70)

FORWARD HOUSE LOOKS AHEAD IN DECORATION





LM • PHILLIPS

FORWARD HOUSE—a dramatic presentation of classic-modern decoration is now on view at Macy's, New York. The penthouse, brimming with ideas appears here and on the page following. Opposite: Octagonal library, brown suede walls, oyster curtains, brown, beige and white rug, brass and steel mantel.

IN THE living room period and modern pieces are cleverly combined. Stone walls broken by white pilasters and the antique Indian rug make a striking setting for Chippendale, Italian and modern pieces. Lighting is indirect—a band of light coming from a cove just below the cornice. Fabrics are in off-whites.



THE beautiful white bed of glass and cellophane, and the glass, parchment and malachite dressing table are exciting notes in the master's bedroom. Green and white wall paper, blue, green and white chintz, dark green rug. Helen Wells and Helen Needham of Macy's were the decorators. Harold Sterner was the architect.





NYHOLM • PHILLIPS

Dramatic new effects in lighting give soft brilliance to these modern rooms



LIGHTING effects in Macy's dramatic exhibition of modern rooms are a definite contribution to modern living. This dining room glows with lights in door and window trims. Walls, curtains, rug in off-whites; chairs, chartreuse

WOODEN urns on the console and glass cylinders mounted on plaster discs on the walls supply the light in the foyer of the penthouse. On the rosewood and porphyry console in the dining room is a modern glass fruit dish lighted from within







T. DIPTEROCARPUM. TOP, POLYGAMUM



T. AQUILEGIUM. LEFT, ANEMONOIDES

The Meadowrues for feathery grace



THALICTRUM FLAVUM

By Louise Beebe Wilder

It is the mission, or perhaps we should say the destiny, of certain plants, as it is of certain persons, to make the world in which they live a pleasanter and more gracious place, not by means of conspicuous achievements or outstanding personality, but by means of more subtle, less dramatic attributes. In the garden's scheme such plants are fully as important as those of more striking aspect. Indeed it is such as these that often endow a garden with peculiar charm, not always easily analyzed but certainly felt. Like mist in the distance they soften and enhance the landscape, round off the angles, bestow grace and a little sense of mystery where perhaps without them there would be brittle contrast and harsh outlines.

As I consider this type of plant there come to mind *Gypsophila paniculata* and its several forms; Artemisia Silver King and *A. stelleriana; Valeriana officinalis*, with heads of silver-gray lace; certain Corydalis, lovely in shadowed walls; the Sea Lavenders or Statice, now known as Limonium; many kinds of Columbines; and especially the Thalictrums. It is these last named plants, commonly called Meadowrues, that we have here especially under consideration first because they do not seem to receive due regard in gardens, and second because they ask so little of us in return for what they do for us. They are easy to grow, enduring, full of charm.

They are a genus of some magnitude, the Thalictrums; some fifty species are known but only a small number of these are at present in cultivation. They are to be found growing naturally over a large part of the Temperate and Arctic regions of Europe, Asia and North America, with a few species in the Andes of South America. And they belong to the Buttercup family, the natural order Ranunculaceae, with which to the non-botanical eye they seem to have no affinity, and they are first cousins of the Anemones. Among them are to be found kinds suited to the borders, to the wild garden and the waterside, to woodland and to the rock garden. A truly versatile race! And unless we except *Thalictrum dipterocarpum*, one of the latest introductions, none of them presents any great difficulty to the cultivator.

The foliage of the Meadowrues is their chief fortune. Save in a few cases the flowers are inconspicuous, the sepals falling so quickly that the flower seems to be all stamens. The foliage, however, is uniformly beautiful. In fact I know of no race of plants that is so generously endowed with lovely greenery. And it has the advantage of remaining lovely through the season.

The most showy Thalictrums, if such gossamer, ethereal things can ever be characterized as showy, are for the most part of European and Asiatic origin. The latest to come into cultivation is the most impressive when well grown. It was introduced from high altitudes in Western China by the late E. H. Wilson, and seems not to be easily dealt with in lowland gardens, for it is seldom seen in a flourishing condition. It is evidently not everybody's plant. We cannot all give it the conditions which it must have to make it the thing of incomparable grace and color that it is when perfectly contented. Much experimenting with it a number of years ago taught me that it

(Continued on page 75)

A decorative dozen better house plants

By Helen Van Pelt Wilson



House plants have but one mission —to be decorative. Too often, however, their choice and arrangement are so unfortunate as to defeat this purpose. The dingy Aspidistra rising dejectedly from a brass jardinière in the dentist's waiting room, and the Rubber Plant, sad Victorian sentinel of many a vestibule, are certainly far from ornamental.

Frequently the misuse of house plants lies in a poor selection of varieties. Some specimens are difficult to grow. Some have been grown so frequently, and placed in so unattractive a setting, that we have come to associate them with the type of home we avoid rather than imitate.

Who, for instance, wants ever again to set eyes upon a Boston Fern or an old-fashioned Rubber Plant? There are now on the market new Ferns and Rubber Plants of greater charm which do not remind us of boarding-house front parlors during the cut-glass and burnt-wood epoch.

Taking the large list of good house plants available today, we can choose twelve specimens that will accommodate themselves to the size and conditions of the ordinary house and will, with adequate summer care, be decorative the year round.

In making this selection we are rigidly excluding all plants, however attractive, which require exceptional care or present unusual conditions.

The Gardenia, for example, is charming when in bloom, but is too capricious about temperature and moisture to survive long in an unregulated atmosphere. The Cyclamen requires a cool room. The Jerusalem Cherry drops its fruit when the atmosphere is a little dry.

The Cibotium Fern, many of the Palms, and shrubby plants like Hydrangeas and Azaleas require a great deal of space while the Poinsettia must have an unsightly dormant period and the African Violet is not dependable a second year. Calceolarias and Cinerarias are pleasant additions for a season only, but, being annuals, they must then be discarded.

A reliable dozen of house plants should include some that are remarkable for foliage only and some for both foliage and flower. The Fiddleleaf Fig (*Ficus pandurata*) is a charming substitute for the old-style Rubber Plant. It is not so inclined to drop the lower leaves, is usefully slow-growing, with a tough, fiddle-shaped crinkled leaf that is not at all sensitive about atmosphere.

Aralia elegantissima is shrubby but slow-growing, with very narrow, finely divided foliage of a peculiar metallic green. In any display of house plants it is noticeable for its distinctive grace and unusual form.

Among Ferns there are many fine ones which too seldom appear as house plants. The Staghorn Fern (*Platycerium alcicorne major*) raises each new frond from a tent-like structure of green that covers the surface of the pot from the rim to the main stem of the plant. It is fascinating to watch the new growth appear and then unfold into a frond that really resembles the horn of a stag.

The Polypodium (*P. mandaianum*) is a Fern unusual not only for its undulating fronds of glaucous, blue-green but also for its preference for sunlight. Most Ferns grow yellow and unhealthy in as much light as the Polypodium needs for happiness.

Crassula arborescens, often called Chi



nese or Japanese Rubber Plant, is a succulent with a round leaf on a heavy stem. It has been much used in indoor rock and miniature gardens because it grows slowly, but potted alone it is most attractive, particularly when it is old enough to attain size. The leaf of the Crassula, it is said, was used by the Chinese as a model for carving the most beautiful pieces of jade.

Vines have a pleasing habit of growth that makes them popular for wall vases. *Philodendron cordatum* is easier to raise either in earth or water than English Ivy and far more unusual. The leaf is heart-shaped and dark green. The variety *cordatum* has no markings. There are at least a hundred and sixty other Philodendrons, however, so almost every taste in vines may be suited.

Lately *Vitis rhombifolia,* a species of Grape, has been appearing in the florist shops. It grows swiftly, putting forth shining, pointed leaves. If there is to be but one vine, and that grown in soil, not water, this Grape is the one to choose.

For blossoming, introduce *Kalanchoe flammea* to your house. It grows fairly slowly to twelve or eighteen inches, developing in early winter a red fleshy flower that actually stays perfect for eight weeks! It is of the Crassula family and similar in growth to *Crassula arborescens* but with more slender, pointed leaves.

Beloperone guttata bears overlapping floral leaves of rich golden bronze from which two-lipped white flowers are produced successively. This is an unusual plant not yet well known and, as the name guttata implies, bearing spotted leaves. It is most reliable for house culture.

Begonias, at last, are coming into favor; not just the everblooming kinds with the small leaves which have always been in use, but far lovelier specimens like the Haageana, or hanging Begonia. This has attractive bronzy leaves, large, pointed and hairy. From out of their midst rise long stems drooping with pink-suffused white blossoms.

Still prettier is *Begonia corallina lucerna.* The leaf is also large but smooth and shining and the flowers rosy-pink, appearing constantly in beautiful panicles throughout the winter.

Then our twelfth house plant must be a Geranium. Even though it cannot be considered perennial like all the others but must be started each spring afresh from cuttings for the next winter's bloom, there is no flowering plant for the house to take its place. It is so bright, colorful and dependable, that every decorative dozen must include it.

With a good selection of plants at hand the next consideration is their attractive display. In red, yellow, blue, or white glazed pots, singly, or in groups on wrought iron stands and tripods, any of these house plants adds enormously to the sense of life and color in a room.

The glazed pots, as well as those of glass, metal and treated paper, have been proved by scientific experiment to be even more healthful containers for plants than the ugly porous clay pots which we have been taught to consider necessities. These we now know draw water continuously from the plant roots, unless these are placed on wet sphagnum moss. Nor does aeration of roots occur through these clay pots, as is commonly supposed. The only aeration for any plant is through the top soil which should at all times be kept in a loose condition.

Many of these pots are also made without any drainage holes whatever. If adequate coarse material of cinders or crushed stones is placed in the bottom before the plant is set in place, however, even this startling omission will cause no harm. Less water, of course, will be needed but that is always found to be the case when pots other than clay ones are employed.

This discovery of the suitability of various types of containers opens a far wider field for the decorative use of plants. A pair of White Mme. Recamier Geraniums in water-streaked clay pots was never anything to look at twice, but set their cheerful white and greenness in glistening snowy cups, supported on a stand of Spanish wrought iron, and you have something truly lovely for the southern windows.

Pot a rosy Corallina Begonia in a dull green pot or a group of Kalanchoe in dark red bowls that are near deep gold hangings and you see at once the value of house plants for decoration.

Cuttings of Philodendron are charming grown in green vases of water. These can be symmetrically (*Continued on page 76*)

By no means is success with house plants determined entirely by the care bestowed upon them; the kinds chosen have a good deal to do with the case. Some of the really worthwhile species are shown. 1—*Dalia elegantissima*, 2—Staghorn Fern, 3—*Begonia erythrophylla*, 4—*Polypodium aureum radicans*, 5—*Begonia haageana*, 6—*Vitis rhombifolia*, 7—*Crassula arborescens*, 8—*Beloperone guttata*

The Gardener's Calendar for November

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
○ Full Moon, 2nd day, 2 h. 59 m., morning, W.			1. [illegible] about the last week for [illegible] planting. Set the crown not more than three inches deep and mulch lightly with straw or leaves after the ground freeze up solidly. Tea and the Penzance [illegible] are apt to be a little tender and [illegible]	2. Fallen leaves have a variety of garden uses, among others for winter mulches and as valuable additions to the compost heap. It is a real waste of material to burn them. When used for mulching, hold them down with branches or wire netting to prevent them blowing away.	3. All uncultivated ground intended for planting next year should be deeply dug now and left rough for the winter. This improves the soil and kills insect pests, besides destroying most of the perennial weed seedlings which may have gained footing on the surface.	4. Weathervanes, foot scrapers and other similar outdoor ornaments of black iron should be given a good coat of metal paint to preserve them from rusting during the winter. In the case of the vanes, too, be sure that their moving bearings are well lubricated.
☽ [illegible] Quarter, 10th day, 7 h. 18 m., morning, W.						
● New Moon, 17th day, 11 h. [illegible] m., morning, E.						
☽ First Quarter, 24th day, 2 h. 38 m., morning, W.						
5. Waterlily pots that are dug [illegible] which the roots are not lifted will winter better if covered with boards and a heavy mulch to prevent solid freezing. It will be safer to [illegible] to [illegible] may contain.	6. Outdoor [illegible] ing of our native [illegible] may be started now. Sunflower, Hemp and Millet seed are welcomed by the [illegible] while suet is attractive to [illegible] some others. In many localities it is possible to induce a dozen species to patronize a feeding station.	7. The [illegible] time to transplant [illegible] and young trees from the woods and fields. There are many plentiful pests, one of which are well worth bringing into cultivation. If possible, select specimens which have been growing in the open and so are well [illegible]	8. Seed of quick growing annuals are a good [illegible] investment for the greenhouse. Marigolds, cornflowers, Mignonette, Stocks, Alyssum and Candytuft are [illegible] A planting of these now, and another early in December, should provide bloom well along [illegible]	9. Celery for winter should be stored now in outdoor trenches. Board covers and a good straw or leaf mulch will keep out the water and prevent actual winter freezing of the stalks. Properly stored plants will keep perfectly until spring, even actually improving in flavor.	10. Manure mulch worked in close around the plants' crowns and between the rows before the ground freeze will benefit the Strawberry bed. Salt hay scattered loosely over the plants is also helpful as protection against crown injury and heaving of the soil during winter thaws.	11. Branches of Black Alder or Winterberry, cut for house decoration, will hold their brilliant scarlet fruits for weeks if the vases containing them are kept filled with water and the air in the room is not too dry. Bittersweet, on the other hand, needs no water to keep it
12. All [illegible] changes and rearrangements ought to be completed now so that the soil will have a chance to settle again before hard freezing weather gets a grip on it. If sufficient time is not allowed for this to take place the winter losses of newly set plants [illegible]	13. [illegible] them-selves-to-brighten-ing our rooms during the winter months are Sumach and Bayberry. The crimson and pale gray colors of these two combine well, and both of them can be kept for weeks [illegible] temperatures	14. One of the secrets of successful shrub and tree planting of all sorts is [illegible] around their roots. It should first be worked in with the hands and then tramped down. The important point is to bring the soil into actual contact with all roots, and eliminate air	15. North or New York City Box-[illegible] subject to damage and sometimes outright killing by winter sun and cold. Good protection may be given it by burlap [illegible] or [illegible] temperature, by itself, is not as harm [illegible]	16. Wood ashes from the fireplace are a splendid lawn fertilizer and [illegible] be used for that purpose. Store them in some covered place where the rain cannot get at them and leach out their value. In applying, scatter them evenly. If too thick, they may [illegible]	17. Fallen leaves are likely to pile up thickly in corners and against walls, fences, etc. Unless they are removed they are liable to smother any plants that are growing there. It is not necessary, or advisable, to clean out all the leaves; leave a couple of inches thick.	18. Teas and other tender Roses need winter protection. Long, strong straw stood up against them and tied in place is one of the best ways to prevent serious damage. Such covering material, kept in place all winter, helps to stabilize the temperature around the wood.
19. Inequalities in the lawn may be safely remedied now by application of top-dressings of good loamy soil free from [illegible] Before seeding the soil will be a distinct benefit to the grass. A good long-lasting fertilizer to use along with the top-dressing is bonemeal.	20. The [illegible] time to [illegible] manure on farm and garden areas that need its beneficial effects. The [illegible] snows of the coming months will help disintegrate it. In the spring it should be thoroughly plowed or spaded in to improve the physical texture of the soil.	21. Grape pruning is seasonable any time between now and the end of February. Unless you are [illegible] with the special rules, better consult an authoritative book, for the system in [illegible] for best success differs from every other kind of pruning you [illegible]	22. Red currants, Blackberries, Currants, Gooseberries—in fact, all the regular bush and cane [illegible] nourishment by a mulch of good barnyard manure during their dormant period. This should be applied in late fall and left until spring.	23. Newly planted trees of fair to large size need some steadying support for at least a year after setting. Guy wires attached to rubber hose [illegible] around the trunk are a good type to use. Ordinarily, use three [illegible] around the tree and heavily staked.	24. Earth banked up around the Rose bushes and well packed so as to stay in place will act as a safe-guard to prevent heavy winter rains from settling, freezing and possibly injuring the plants. Even this, however, will not save some of the more tender and difficult varieties.	25. Practically all kinds of deciduous tree pruning are in season from now until about the first of March. Do not, however, cut any of the sound wood on spring flowering shrubs which are already carrying blossom buds. Prune these kinds immediately after flowering.
26. The leaves of potted foliage plants indoors need [illegible] to keep them clean and functioning properly. Rub them carefully with slightly soapy water and a sponge and then wash off with clean water. This [illegible] that clogs the pores	27. Apples [illegible] Pears and other stored raw fruit ought to be examined frequently for signs of rotting. If any unsound ones are found, remove them immediately. The best storage space is dark, reasonably dry and with a temperature remaining quite con- [illegible]	28. The first of the hardy bulbs that were potted six weeks ago and covered in a trench outdoors may now be brought indoors for forcing. Keep them in a dark, moderately warm place until top growth starts; otherwise the balance between root and leaf activity may be upset.	29. During severe snowy weather rabbits find their natural food scarce and often eat the bark of young fruit trees. Collars of tarred [illegible] high put on now will protect these trees from such injury. Square mesh galvanized wire netting is equally effective	30. San Jose [illegible] scale on trees and [illegible] require a strong spray that can be safely applied only during the dormant season. Soluble oil is a good liquid to apply. Your local supply store can give you detailed directions for applying the spray effectively.	First Week: Warm and sunny. Second Week: Cold rain. Third Week: Crisp, clear and colorful Fourth Week: Hazy, warmer.	

Old Doc Lemmon notices a queer bird habit

"TAKE it by-an'-large, us old squ'r'ls hev right consid'able fun with the city folks thet come up here into the back country for their summer vacations an' the like o' thet. There's so dern much they don't know, an' so many fool questions they ask, thet we can't help joshin' 'em whenever we git the chancet. The funny part of it is, they most gener'ly b'lieve the jokes an' doubt the true things!

"I mind the time I asked a lady if she'd heared the birds singin' in the woods last night, an' she 'lowed I was tryin' to fool her. If I'd talked for a week I couldn't hev made thet flibberty-gibbit b'lieve thet birds ever sing any time 'cept in daylight. She wouldn't even set out on the porch afore bedtime so's I could prove it to her.

"An' I could hev done it, too, most likely. Ye can't allus count on the night-singin' birds, for there's only a few kinds thet does it an' they won't perform just on order. But 'most any time durin' the summer ye're tol'able likely to hear one of 'em, anyway.

"The best night singer, to my way o' thinkin', is the Oven-bird—thet kind o' greenish an' white leetle feller thet some folks calls the Teacher-bird 'cause all day long he keeps callin' *'Teacher-teacher-teacher-teacher'*. Most ev'rybuddy thinks thet's all he can say, but sometimes in June, long after dark, he'll let out the sweetest bubblin' warble ye ever listened to. It comes tumblin' up out o' the deep woods like water tinklin' over a falls, as fresh an' clear an' eager as if the leetle singer just couldn't sleep no more 'thout lettin' it bust out'n him.

"An' then there's the Chat, a queer, yellerish rascal thet's allus poppin' in an' out o' the bresh in old fields, whistlin' an' cluckin' an' imitatin' the calls of other birds like he wanted to make ye think he was somebuddy else. Whut makes him carry on his foolin' at night I'm blest if I know. Mebbe he's just such a nat'ral-born clown thet he can't stop even when he ought to be asleep.

"I dunno as it's quite fair to call the Cuckoo's croak a song, but he seems to think it's one so mebbe thet's all thet counts. Anyways, there's many a time when he wakes up after dark an' clucks away just like he thought it was plumb daylight—as a matter o' fact, even louder an' longer than he does when the sun's out. There ain't no other daytime bird thet's more restless in his sleep than a Cuckoo, I reckon; he must hev a powerful lot on his conscience.

"Most folks know, I s'pose, thet the Whip-poor-will's a night-singer. Come to think of it, I don't b'lieve I ever heared one afore dusk begun to shet down. But even them thet's country born an' raised ain't never noticed, most of 'em, thet a Whip-poor-will scurcely ever says anythin' after mebbe one or two o'clock in the mornin'. I reckon his breath just kind o' gives out by thet time!"



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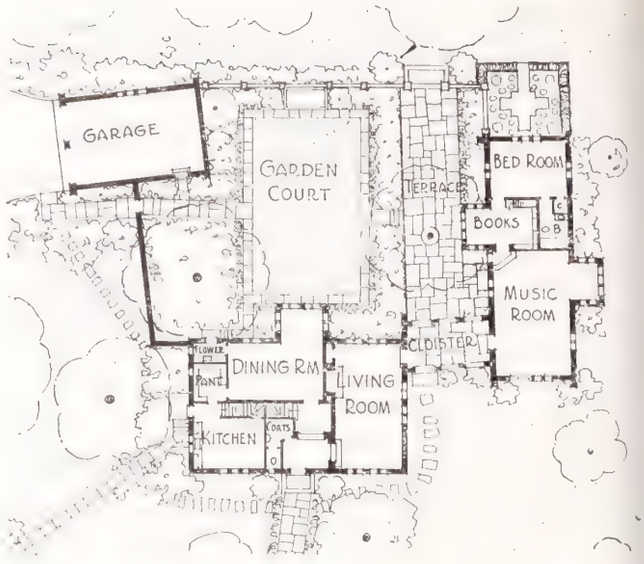
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THE main portion of the house is the equivalent of an eight room house of usual area. On one side the garage is joined to it by a wall; on the other the music room wing, by a cloister. A paved terrace stretches down the front of this wing outside of which is the garden court. A low wall forms the south end of the garden, completing its enclosure.
Ellen Shipman, landscape architect

An architect turns client

(CONTINUED FROM PAGE 28)

upon our city streets. I pause to write a paragraph about it.

The first process of quarrying limestone is to cut deep down through the solid rock two channels, some five feet apart, with cross-channels every six feet. This channelling is done by steam drills to a reasonably straight line and with no particular thought other than to provide a place of cleavage to break out the solid blocks of stone between. These blocks are then sawn into slabs to become the uninteresting veneer of material we know. But before the block is sawn, every block has two sides and two ends of "channel face", the uneven surface left by the first rough thrust into the rock by the channelling drill. The "channel face" slabs used to be considered as refuse; limestone quarries are filled with great piles of them and to the mind of the quarryman, to use the "channel face" sides and ends of new blocks is cheaper than to go into the refuse piles and reclaim the old. "Channel face" then is the trade name of such stone, a name well selected to indicate the genesis of its manufacture, which few care about, but the name gives no indication of its beauty, which all who build should consider. One thing more is necessary to it, the moldings and embellishments must be, not of limestone, but of cast stone, for cast stone is not only cheaper than limestone but it may be given a greater variety of color and texture. I will not write more of this process. Look at the pictures and you will see the pleasant propriety of combining the two materials. Better yet, come and see the actual structure and you will find there *is* something new under the sun—something new which looks old.

Beside the usual embellishment of moldings and simple carving, there was one more ornament I wanted, the embellishment of good lettering. Dedicatory inscriptions on buildings, old tombstones when well lette attract me. With what grace the mans and Italians cut letters in stone; for in their day lettering an art, a lost art in ours. Though tering is legitimate architectural ment, there seems no place for de tory inscriptions or sepulchral st tics in the private house. I wante tering for its beauty, and its pu was to set forth certain favored nouncements of poet and sage. T gin: I never built a country hous a client without the wish to put s where the first verse of Pope's O Solitude. Could anything be mor propriate and satisfying to one living long in the city has come t country to build his habitation t than the poet's: "Happy the man w wish and care a few paternal bound, content to breathe his tive air on his own ground". You find it on the long lintel of the place.

The building of the house was while the one who promised to and abide with me was far I wanted her to be pleased with the architect had built in her abs I had found a cast of an antique English plasterwork representing a feeding its young. To it we adde Italian proverb in old English ing: *A ogni uccello suo nido e b* to every bird her nest is beautiful- put the combination over the ga the garden wall. The proverb p its integrity for it was subscribed toto. Over the door from the te to the music room, the requiremer design created a small space or the very place for lettering. Insc there is that fine summing up o man wisdom, set down in Ecclesi "I applied mine heart to kno

(*Continued on page 64*)

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An architect turns client

(CONTINUED FROM PAGE 62)

search, to seek out wisdom and the reason for things". That craving for knowledge, that cry in the wilderness to know the reason for things, was the Hebrew's statement of the Greeks' insistence to return to first principles. It was the wish to know the reason for things that brought King Solomon to his knees when he went out into the garden and prayed his god to give him an understanding heart. But I digress. Lettering, being a lost art in our day, is difficult to do well, and in the office these examples of it caused some comment. They came to be called "wisecracks". The last "wisecrack" caused the most comment. On the inside of this same door—it adjoins the book room door—there is another panel. The office imagination waning, I received a letter suggesting one more "wisecrack". I sent it. There were *53* words. The replies were ribald. "Won't half a portion do?" "Why two cocktails?" "We are short of drawing materials." "The builder will want an extra." Upon this last I paused for there seemed some justice in the demand. I reduced the length and wrote my associates to pay the builder his price. I chose the last two sentences in what Arthur Quiller-Couch has used as an epilogue to his *Oxford Book of English Prose*. "In books cherubim expand their wings, that the soul of the student may ascend and look around from pole to pole. In them the most high and incomprehensible God is contained and worshipped. Richard de Bury 1281-1345." Dick, I like your 13th Century stuff, and I graved it on my wall. I subscribe to every word, for I, too, am a student and I have burned the midnight oil. My soul—such as it may be—is not unresponsive to that God of Beauty whom I judge you worship, but those winging flights you speak of, those leaps into the azure, those looks around from pole to pole; I know what you mean, Dick, but I never had the wings—I never had the wings. But again I digress for at this moment I wish to be like Leonard Merrick's Tricontrin, who would not tolerate digression in any author's writing except his own.

THE GARDEN

So much—and it seems little—about the house. The photographs of my old friend, Tebbs, will tell you how it looks, while I tell you that the only competitive pleasure to planning and building the home structure is planting and furnishing it. There's a whole magazine full of fun for you. The forceful man did the principal planting for me forty years ago. Ellen Shipman did the rest; and the house would be nothing without her garden. When I say this is the first full year I have ever lived in the country, those who love gardens will know with what delight I have come to watch the growth of every young plant and tree and shrub; with what pleasure I see how the sun nourishes and sustains them, though it may later come to scorch and burn them; with what satisfaction I see the beneficient rain refresh and revive them; with what understanding I see that winter is not unkind for they shrink to its cold and are prepared for it; but rough winds are cruel for they break and bruise the young branches. The garden is the very heart of the scheme for I planned the house about it and it has become the outdoor room that I wanted the paved court to be, and to that conception there has been added the beauty of plant life—the shrubs graceful form and fragrant flower.

For the outside then the garden furnishes with its beauty and with that absorbing interest which lies in watching the maturing growth of living things. Within you have only furniture, but in that I find a vitality in the beauty of old pieces which does not fade or die as life itself does. Though the structural tradition of the home lies in the Gothic forms of the north, I have not hesitated to go to the south for its furnishings: to Italy, to France, and to Spain. But always have I kept in mind—and always shall keep in mind, for no one ever finishes furnishing—the simpler types of furniture, particularly the Provincial, for that is best suited to a sturdy structure, but there must not be too much furnishing —not too many curtains—not too many carpets.

FLOORS

Since no one can complete his plans during depression days, the curtains and the carpets have been left until the last, and I must confess to the weakening of a once strong opinion that no room can be really furnished without them. I am commencing to live very happily with the simple, severe and beautiful lines of the Tudor windows. The bare floors are cool and cleanly and it is convenient to move about on them those delightful old forms of furniture which I pick up here and there from time to time. I do not mind a certain severe, monastic look: in fact, since new homes are given names I have not objected to "Priory Court", as it somehow harks back to the idealistic life. As our flock of pigeons grows larger and more friendly it was suggested that there be appropriately placed on the wall of the dove cote an effigy of St. Francis to be given my features, I say: "My dear, I do not mind playing the part of a prior for they are supposed to eat well, to sleep well, and work not too hard; but a Saint! No."

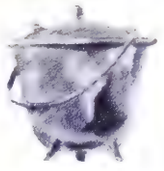
So I have told you how I planned my house with its strong sheltering walls; how I made a place among them for its friendly garden, how I am seeking simple furniture for its various rooms. But back of that, fascinating as it all is, there is something more, something quite apart from anything I could have accomplished myself. It is the spirit of the forceful man who in his day planted his trees and gave me the setting and the wish to go and live among them. And, as I walk beneath their shade, see their graceful forms against the sky—the stars their only shelter, the moon their lighted candle—I am not unmindful of him who planted there; and I feel that you may say of him what is said upon the tomb of the architect buried beneath the vaults of his great cathedral: "If you seek his monument look about you". For his monument is good.



BY JOSEPHINE GIBSON

All-Star Revival of HOME-MADE SOUPS

But gone forever is the tedium of the old soup-kettle days



■ Say what you will, it is your *soup* that sets the tempo of your dinner or your luncheon. If you choose your soups discreetly, serve them in the manner due them, they will be kind indeed to your reputation as a charming modern hostess.

In our midst are many thousand women who have utterly refused to discard the old fashioned soup kettle, with its "boil and bubble, toil and trouble". Nothing less traditional than home-brewed soups have—until recently—been quite good enough for them.

We owe them undying gratitude. Because from *them*—these glorious gustatory die-hards—the House of Heinz has borrowed its present methods for concocting soups. It is *for* them—you, perhaps, included—that Heinz "home-made" soups have been created.

I wish you could see, as I have seen, the making of these delicious soups, prepared by the makers of the "57 Varieties". There are no huge vats. Merely small open kettles. From home-kitchen recipes with garden-fresh vegetables—the choicest ingredients obtainable—in small batches these delectable soups are slowly simmered, then sealed fresh and steaming into extra stout tins.

And so, without the slightest wisp of misgiving, it is possible at last—happy thought—to put away the soup kettle, and, in swinging over to Heinz "home-made" soups, continue winning tributes to your culinary deftness.

Fifteen different preludes to the perfect meal stand magically ready at the nearest grocer's—ready, ready, ready for heating, serving, enjoying. Add nothing to them, for they are made precisely as are fine olden-time home-made soups. Please read their names carefully on the labels of the tins photographed, above. I suggest that you select your favorite soups from the Heinz varieties, and thus find out for yourself that in the Heinz "home-made" methods lie the elusive secret of "home-made" flavor and goodness, without the penalty of "soup kettle blues".

If you have a menu or recipe nut to crack, I wish you would write to me, as thousands of others have. Or, if you haven't yet tapped the possibilities of the Heinz Food Library, I shall be glad to mail you any of our three newest books: "*Thrifty Ways to Dress up a Grand Old Favorite*", full of recipes for concocting ravishing dishes with oven-baked beans, "*57 Unusual Ways to Serve Spaghetti*" are free. The modern 104 page "*Heinz Salad Book*" is yours for 10 cents in stamps.

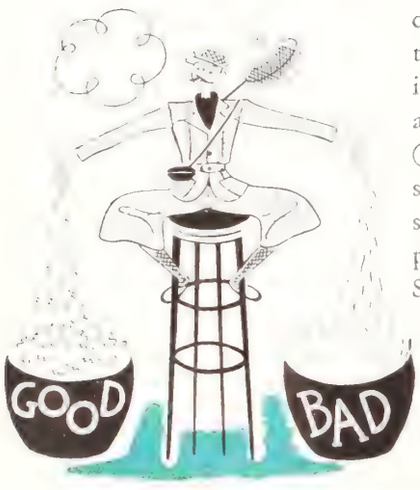


Address me in care of Heinz, Dept. 33, Pittsburgh.

Let's go

WOOL GATHERING





THE BLANKET, we've found, begins with the wool. And if that isn't right, all the gorgeous colors and all the satin bindings in the world won't make up the difference.

Here at North Star we're almost fanatics on the subject. To begin with, we buy the finest wool we can get . . . and with cause: The finer the wool, the warmer it is, the lighter it is, and the better it takes the dyes (one reason North Star colors are so lovely). Then . . . we use only fleece wool (different from and superior to "virgin" wool, so-called). We take the entire fleece, do the sorting ourselves, and discard all but the finest portions . . . so that you can sleep under one North Star Blanket instead of needing three or four.



It costs us more to make a blanket like that, of course. It takes many more than the ordinary number of fibers . . . and weaving costs are arrived at by counting the threads to the inch. But we know that *you* buy blankets first for warmth and then for lightness; and only in this way can we produce the maximum of both. (North Star *prices*, you may be pleased to learn, don't show the difference at all.)

Other North Star qualities you may take for granted. They have always been the most beautiful blankets made . . . soft as a baby's skin, and colored like exquisite tropical flowers. Yet they will wear an unbelievable length of time. (We know of many instances of North Star Blankets that have been in use for twenty-five years and longer.) Wouldn't you like new blankets for *your* bed this winter? . . . North Star Blankets are sold by leading department stores. North Star Woolen Mills, Minneapolis, Minnesota.

"SLEEP UNDER THE NORTH STAR"

NORTH STAR

Blankets

Prepare your cellar for repeal

...as one's *cahier secret* through the ... of honest wine dealers and of ... less honest, should be a stout ... ner-bound blank book. Each wine ... ld be entered on a separate page ... ther with all the data concerning ... the name of the wine, the year, ... number of bottles, the shipper and ... date on which it was delivered. ... reafter, except in the case of *vin ... naire*, each bottle should be en... d on this same page when con... ed, and one's impressions noted— ... fact, for example, that such and such ... raves seemed too sweet with oysters, ... the bottle was well or poorly ... ked, or insufficiently aged, or that it ... ned to go perfectly with some cer... other wine. In this way, within two ... rs or so, one will acquire a mass of ... eedingly valuable information, an ... urate index to one's personal tastes, ... air evaluation of the several dealers ... m whom one buys, and a clear idea ... he wines one wishes to go in for and ... those one wishes to avoid. Various ... tems of cross-indexing such a book ... become apparent as one goes along.

INFORMATION

Experience, as recorded in one's cellar book, is of course the best teacher so far as wines are concerned, but one should have at least a fair store of preliminary information—and a sound supplementary book on wine will prove helpful from the start. Most of the information now current in America on the subject is to read ... attention of the ... of Sparkling Burgundy, which is actually a carbonated concoction that no wine connoisseur would think of drinking, and vastly inferior to the worst Champagne. There is at present one ... wine" on the ... a non-existent château. Another is labelled "Burgundy type Claret"; heaven help us! Now every French child knows that Clarets are red Bordeaux made from Cabernet grapes, and Burgundies are wines from Burgundy made of Pinot or Gamay grapes; a "Burgundy-type Claret" never existed and never can exist.

BUYING

In deciding exactly what to put into a newly completed and virgin cellar, there are several things that should be taken into consideration. In the first place, it is well to remember that few of the great pre-war vintage wines of which one hears so much are at this time sufficiently robust to stand a trans-Atlantic voyage; old wines are a speculation under the best of conditions, and it would be the part of wisdom for the American cellar owner to confine himself to Burgundies since 1919 and Bordeaux since 1921. In the second place, no matter how fine one's cellar, the wine that one will drink day in and day out will be a *vin ordinaire;* it is highly important therefore to set about discovering as soon as possible a satisfactory and fairly ... after Repeal California will unquestionably ...

... pare. In the third place, since, when one serves superior wines, one will in all probability serve a white wine to be followed by a red, one should make a point of getting at least half of one's white wine in half bottles. At the same time wine ages more successfully in whole bottles than in halves, and half bottles should be purchased therefore ... for the foundation of one's cellar.

Here, finally, are a few useful, after-Prohibition rules:

Buy wines only from dealers in whose integrity you have confidence.

Beware of wines not specifically labelled "Pommard and Chablis"—a bottle is not enough—it should be "Pommard, Rugiens" and "Chablis, Grenouilles" etc.

Buy small quantities at first, and increase your orders only when convinced of a wine's real quality.

Buy no expensive wine of which the year is not specified; learn and remember the vintage years—they are important.

SERVING AND DRINKING

Allow all wines more than two years old to "rest" for at least a fortnight in the cellar before serving.

Always store bottled wine on its side.

Serve red wines at the temperature ...

... hours in advance and allowed to reach ...

... wines is concerned, dry white wines should precede all red; sweet and sparkling white wines should follow red, old wines should follow new and fine wines follow less fine.

For a family of four (two adults and two children) which spends at least eleven months of the year at home we suggest this cellar.

(Price estimates are approximate at best, but are more-or-less based on the current rate ... by the ... Liquor Commission.)

... Year's Supply

... *Vin Ordinaire* (average ...)

White

12 gallons of some good, fairly dry domestic wine intended to be served in carafe

... bottles of ... Graves

Red

12 gallons of domestic wine to ...

GIVE · ENJOY—The Charm of A Quaker Dinner Cloth



A handsome Point Milan dinner cloth costs $500 to $1000 . . . hardly a cloth for daily use.

This lovely Quaker reproduction brings to your dining table the glamour which made Point Milan lace first used for Altar Cloths and then for State dinners and special festivals of the nobility. Modified to meet present day conditions, the Quaker cloth makes the gorgeous beauty of this fine lace, in natural linen color, practical for the modern dining table.

Quaker dinner cloths offer a wide choice of designs, each distinguished in its smartness and beauty. All are made of fine hard twist yarn that launders easily and perfectly.

If ... favorite store does not have Quaker ... cloth ... may order the one illustrated ... from the Quaker Lace Co., 330 Fifth Ave., New York. Sizes: ... $3.50; ... 108 ... $11.00. ... 6 for $3.00. Specify cloth No. 5812.

W. & J. Sloane designed

this window featuring

SCHUMACHER FABRICS



For the modern-classic boudoir in Sloane's "House of Years" the decorator chose a Schumacher taffeta in silver gray and rose stripes. The frosted crystal ball fringe, and all the trimmings throughout the entire house, are by Schumacher . . . Schumacher fabrics are sold only through decorators, upholsterers or decorative departments of department stores . . . Offices at 60 West 40th Street, New York. Also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids and Detroit.

F. SCHUMACHER & CO.

A Colonial house in old Williamsburg

(CONTINUED FROM PAGE 29)

was trimmed and nurtured and planted, using only the shrubs and flowers known to have grown in the gardens of Colonial days. The house was stripped of any 19th Century gadgets and the pure lines and mouldings of the interior were carefully repaired and restored. The most up-to-date plumbing and heating systems were installed with a minimum of unsightly pipes and paraphernalia. The few lighting fixtures were carefully selected. All this restoration work was done with a zest born of heartfelt joy and enthusiasm which the sweet old place inspired.

It was necessary to assign some of the rooms to different uses and in one or two instances the partitions were changed, but always the spirit of the 18th Century was carefully guarded. When my client surveyed the interior, the house was partially painted and well along towards completion, but the Restoration authorities were most accommodating. Yes, they wanted just such a tenant, with furniture suited to the background, and the painting of the interior would be done to suit the color schemes. It was the happiest of combinations where landlord and tenant had the same goal.

Quite the best known and most distinguished feature of the house is a quaint stair, in the oldest part, dating about 1720. The rail is called Chippendale and really is a Chinese fret, very simply but ingeniously conceived. The stair is narrow and steep with a sharply angled turn, and the steps are worn, proof-positive of their great age.

MANTELS

The house is also remarkable for the number and variety of its mantels. There are eight in all, and every one is good, several particularly so. The dining room mantel is an integral part of the paneling of the end of this room. It is flanked by two arches and recesses, one leading to the parlor. The grooved pilasters are especially pleasing and a series of horizontal panels which make the overmantel, while not quite as good as the rest of the mantel, are very characteristic of the period.

The library mantel is a charmer, delightfully designed with fluted pilasters. The late owner had added an individual touch, a quotation in raised letters on one of the plain members: "Fire and heat—praise ye the Lord". This was too apt and precious to be removed.

A salient feature of the house which I have neglected to mention is that it is only one room deep, and faces south. This insures excellent ventilation for the windows are on opposite walls. Every room has both north and south exposure and in several instances an additional east or west exposure, so that even in the cases of the dormered bedrooms, cross draft is assured.

A word about these dormered rooms. They are characteristic of Williamsburg, because there was a tax on the full stories of a house and by using this construction the tax was avoided, consequently there is only one second floor bedroom without these dormers. What a comment this was on the restrictions of architecture, and yet the rooms were, and still are, good!

Because of this principle of cro draft, which causes the house to l only one room deep, it was necessa to add another hallway with the lat addition, and this accounts for t series of front doors and village stre effect before mentioned. The plan len itself admirably to modern entertai ing, for the master's suite is in a se arate section of the house from t guest's suite, with its own stairwa and even its own roof.

WINDOWS

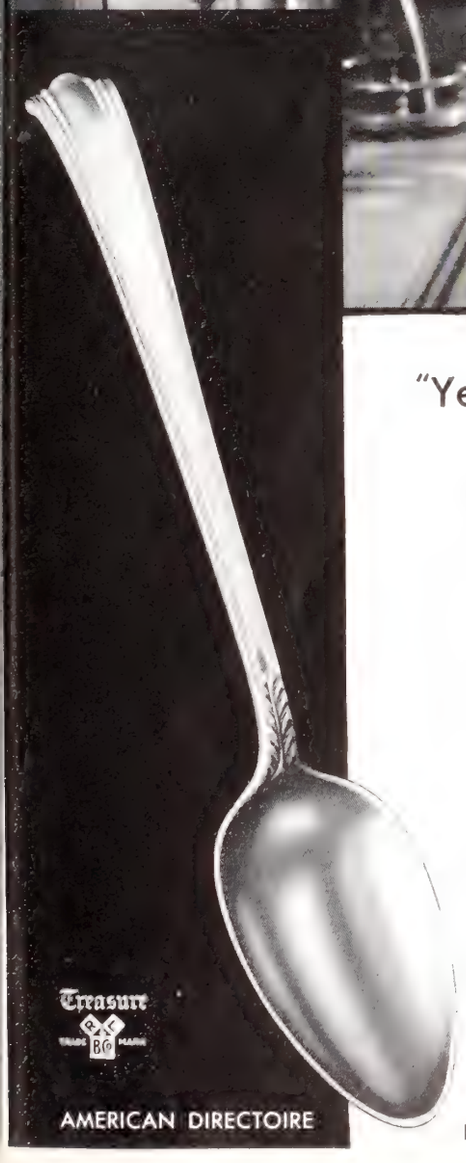
After studying the house a bit, became evident that glass curtains o the first floor were not desirable. Th introduce a modern note and dimme the garden views, which in every in stance and season are charming. S the scheme went through with lon overhangings only. These we tried t make interesting by variation. The l brary in the oldest section has tall, na row windows placed rather high. The are two on each north and south wa so we put one curtain on each windo looping them back in opposition an hanging them from slender wood pol painted like the trim. The drawin room across the hall is treated wi long chintz curtains and shallow va ances, while the dining room next i succession has handsome gilt poles ar rings and looped-back curtains. Th reverse tactics were used in the bed rooms. All but one of these ha dormer windows of such design ar placing that ruffled tied back curtai seemed the most feasible.

The most striking room in the hou is the dining room, which contain some of the loveliest of the furnitur The dado, wood trim and ceiling a of soft horizon blue, making an inte esting framework for the multi-color scenic paper called "Hindustan". The is a dark blue carpet and curtains gold colored taffeta, trimmed with blue border and hung from carve gilt poles. As the room has six lon windows, three on each outside wall, seemed advisable to break the mono ony of the curtains, so each cent window has a carved eagle holding ring, with an extra swag of drapery

The library color scheme is evolve from a painted cupboard door, also du to the last owner's efforts. The ceilin and walls are buff with a gray painte trim, and the blue and pink Mornin Glories spray across the flat panels the door. We found a chintz to har monize with this painting, in drawin and color and used it for a slip on th couch, and one easychair. The curtain are green-blue with a brilliant yello and eggplant fringe. The carpet i eggplant also, while there is one bi chair of the same color in glazed chint

These details could be continue almost indefinitely, but pictures gleane from words only might easily becom boresome. The accompanying photo graphs will do much to help complet the pictures and it is the writer's sin cere hope that everyone with a lov of the past will find the opportunit to explore this enchanting old town— dream a while in its gardens and drif even farther afield to near-by York town and the picturesque plantatio houses of the Tidewater.





"Yes, dear, I *know* this is the silver I want"

SOME women buy silverware casually, but most women choose it with the care which a permanent possession deserves. Their first step is to send for "The Modern Way to Choose Your Silver." This portfolio shows many of the "TREASURE" patterns, as well as the types of room for which they were designed.

Once you have decided which of the patterns pleases you most—and suits the spirit of your dining room—it is a simple matter to go to your jeweler's and see the silver itself. As soon as you hold it in your hands, you will *know*.

Many brides-to-be tell their family and friends which "TREASURE" pattern they have chosen. Some just buy a complete service. But one thing they all agree on—fine silverware sets the tone of your home. Let it be one room and kitchenette—or a large establishment—your guests judge your taste when they see your silver.

NOTE: If you live in New York or Washington, D. C., or will be in either of these cities during November, you'll probably visit the store of W. & J. Sloane to see "The House of Years" sponsored by House & Garden Magazine for the bride of yesterday and tomorrow. You will find the American Directoire pattern on the dining table!



When writing for your copy of this booklet please address Dept. B-15



ROGERS, LUNT & BOWLEN CO. · *Silversmiths* · GREENFIELD, MASS.

VICTORIAN

THE LOVELIEST GLASSWARE DESIGN

IN YEARS



NATIONAL · METEOR MANHATTAN · EMBASSY

No photograph can do justice to the graceful beauty of Fostoria's new Victorian design. Nor can it capture the diamond-like brilliance of the rock-crystal, the delicate tracery of the hand engraving, or the deep radiance of Fostoria's three charming new colors—Burgundy, Regal Blue and Empire Green. Victorian was created to carry the deeper color tones now so definitely the vogue in household decoration. Look for this loveliest of all glassware designs in the stores . . . and see Fostoria's countless other contributions to the graciousness of the home.



The Victorian line includes stemware for all purposes, service plates, and a full assortment of odd and fancy pieces. Colors are Burgundy, Regal Blue, Empire Green, crystal, and combinations of color and crystal.

FROSTED BASE: NOTHING LIKE IT MADE IN THIS COUNTRY

Fostoria Glassware

Fostoria

THE GLASS OF FASHION

I go marketing

(CONTINUED FROM PAGE 49)

Asia whence it traveled eastward to China and was carried to western Europe via Spain by the Arabs, one of whose writers speaks of it as the "Prince of Vegetables." It was mentioned in Europe in 1351 in a list of vegetables eaten by monks on fast days. Celery was mentioned in the Odyssey, and Beans in the Iliad, and the latter were found in excavations at Troy, while peas were found in the Swiss Lake dwellings belonging to the Bronze Age; but the Peppers, Pumpkins, certain of the Squashes, Lima Beans, Tomatoes, Potatoes, sweet and plain Corn, Girasoles and Cranberries have been on the white man's menu only since the voyage of Columbus. The modern red Beet was not eaten until the middle of the 16th Century, the Rutabaga being eaten instead; nor were the Carrots popular until modern times, although they were known to Europeans in the 1st and 2nd Centuries A.D.

AMERICA AND THE OPENT

The settlers who came to America from Europe brought their foods and recipes with them but they soon adapted many Indian dishes and in time the Negroes gave a most valuable contribution to the culinary arts of the country. Lately the yellow races have been settling on the West Coast and we are beginning to have some of the delicious Chinese and Japanese vegetables. It takes long for people to adapt new foods, for on the whole man is a most conservative person, especially in regard to his meals. Although he may eat strange food on his travels, once he is back at home he prefers the food his mother used to make, no matter how good the dish of Soya Beans, Chinese Bean sprouts or Bamboo shoots may be.

Perhaps if we talked more about our food instead of completely ignoring it in the conversation, there would be more interest in new dishes and dining here in the United States might develop into a fine art.

Women are easier to convert to new foods than men, as is easily understood since they have to prepare the menus day after day and year in, year out. I often wish some new meat would come into my life and that a hitherto unknown bird, bovine or mastodon roaming through some distant Alpine meadow in Thibet or South America might be discovered by an explorer and after being domesticated be placed on sale in our markets. So far, alas! this has not occurred and we eat the same lamb, beef, pork and poultry as we have for thousands of years. But in the vegetable world new food plants are ever being discovered, either brought forth from our past or from distant countries, and hardly a year passes without the introduction of some item.

About five years ago the first Broccoli I ever ate appeared on a friend's table. In Latin it is called *Brassica oleraca botrytis cymosa* DC. It is a member of the Mustard family and a first cousin of the Cabbage, Kale and Cauliflower. Sturtevant in his *Notes on Edible Plants* says it was known to the Romans and described by Pliny and he ascribes its long neglect to the fact that it resembles the Cauliflower so closely that the herbalists and botanists did not distinguish one from another.

Another vegetable new to us is the Pe-tsai Cabbage, known botanically as the *Brassica pekinensis* Rupr. It is a soft green annual and is grown mostly as a late autumn and winter vegetable. Wong Bok is another Chinese cabbage, shorter than Pe-tsai. And while on the subject of Cabbage, the ancient Greeks held it in such high esteem that they attributed a divine origin to it. Namely, once upon a time two oracles which contradicted each other were brought to Jupiter to decipher and he labored mightily to solve them, so mightily that the perspiration rolled off of his Olympian brow and as the drops fell to the ground the Cabbage sprang from them.

Two years ago I discovered that I could buy the Sweet Fennel in the markets. It is grown commercially in California but can also be raised in Eastern gardens. Three or four thickened stem bases are generally tied together and from their long stems hang the thread-like leaves which are usually quite limp and faded. The plant tastes strongly of anise and somewhat flowery. Boiled and then baked with Parmesan cheese it is very good or boiled and served with breaded butter sauce. The leaves are pretty, stirred into a mayonnaise or cream sauce. Another Fennel, called Florence Fennel or Finocchio, has sweet stiff stems which can be eaten raw like Celery and are served with the hors-d'œuvres in Italian restaurants. Fennel was eaten from the earliest times and the classical writers such as Theophrastus, Hippocrates and Dioscorides mentioned it. Pliny said that before serpents cast off their skins they ate of Fennel and female deer were supposed to purge themselves with it before their young were to be born.

THE SORREL

Although extensively grown in Europe, one finds Sorrel only occasionally in the market. It is native to Europe and Asia and is a low, smooth plant with many branching stems. The leaves are somewhat fleshy and obtuse at the tips. Sorrel is an ingredient in Bortsch, a Polish soup made with Beets. We take one third of Sorrel leaves and two thirds of Spinach together and flavor it with nutmeg and the result is a delicious dish with a slightly acid and spicy flavor. The very young leaves of Sorrel are good in salads. It has been grown in American gardens since 1806 and perhaps earlier.

Purslane I have never found in the markets I frequent, but maybe I have missed it. It is a Portulaca, its botanical name being *Portulaca oleracea* var. *sativa* DC. It is very like the pestiferous weed which appears in our gardens in July and August. However, this Portulaca has not the red stems and has far larger leaves. It has spreading branches rising to 12″-20″ and fleshy obtuse leaves with bright light yellow flowers in clusters at the terminations of the stems. It is a native of tropical and subtropical regions but is now spread across nearly the whole world. It was recorded in England for the first time in 1582 which indicates that it was a late arrival in Europe. The

(*Continued on page* 74)

Soft as a Winter Snowflake, the English Woman's lovely skin



EN in bitter winter, the English-oman's skin is soft as drifting snow-kes, her color as fresh and lovely as a day in June.

The reason is not far to seek. She ows how to care for her complexion . . she realizes that if the routine is nple, it must also be thorough. If the eams and lotions are few, they must, consequence, be of the very finest. id so she comes to Yardley (as Eng-h gentlewomen have for eight gener-ions) for these three preparations: Yardley's English Lavender Soap, the mildest, most refreshing she has ever found; Yardley's English Complexion Cream . . . a cleanser through the day, a tissue cream at night, and a powder foundation at all hours.

And finally, Yardley's English Face Powder, a barrier, invisible and effective, against the ravages of sun and wind and weather. But so much more than that! A velvety finish for your skin . . . so luxuriously fine that upon your cheek it is wholly imperceptible; so subtly tinted that it adds only a warmth and richness to your natural coloring; so faintly, cleanly fragrant that it brings an enchanting breath of wind-swept English moors in flower.

There are other Yardley preparations, of course. Learn about their usefulness. May we not send you booklet H-11, "Complexions in the Mayfair Manner"? It is free. Yardley & Co., Ltd., British Empire Bldg., 620 Fifth Ave., New York; in London, at 33, Old Bond St., and Paris, Toronto, and Sydney.







Yardley's English Face Powder, to [illegible] your skin with [illegible] Heart. In [illegible], compact [illegible] Petal, a warm [illegible] becoming to [illegible] complexion of pink. $1.10 to $10.00 [illegible].

Yardley's English Complexion Cream, cleansing cream, skin food, and powder base; and Yardley's English Lavender Soap. The cream, formerly $1.00, now $.[illegible] the smaller [illegible] cents; the bath size, 55 cents; guest size, six in a box, $1.05, or 20 cents singly.

Yardley's English Lavender, the best-loved fragrance of all. The national English perfume, it is treasured throughout the world. In various sizes, from $.[illegible] to $[illegible]. The bottle shown, $[illegible].

YARDLEY'S ENGLISH LAVENDER

MODERN

as the up-to-date Kitchen

—this **LABOR-SAVING FLOOR WAX**



Needs No Rubbing or Polishing
Leaves No Odor — Not Greasy

BLACK linoleum with Chinese red stripes sets off this model kitchen with its decorative color scheme and complete array of conveniences. Right in step with the many work-eliminating devices is DRI-BRITE—the floor wax that needs no rubbing and no polishing. DRI-BRITE is the ideal wax for kitchen linoleum because it produces a hard lustrous finish that really lasts. Food spots can easily be removed with a damp cloth without affecting the glossy wax finish.

DRI-BRITE is delightfully simple to use on your linoleum, hardwood, painted and composition floors. You merely apply it to the floor (no rubbing)—wait 19 minutes—and the job is done (no polishing). It is not smelly nor greasy.

Order a can of DRI-BRITE, the modern floor wax, today and give your floors the beauty and protection of a true wax finish this effortless way.

MIRACUL WAX CO.
1322 DOLMAN STREET, ST. LOUIS, MO. • SAN FRANCISCO, CALIF.

WARNING! To get genuine DRI-BRITE, the original no rubbing, no polishing, floor wax—look for the magician on every can.

NRA

DRI-BRITE
The Original NO RUBBING NO POLISHING
FLOOR WAX

South African plants for America

(CONTINUED FROM PAGE 53)

flowers; its variety, *B. rubrocyanea*, has red and dark-blue ones. The mixed varieties sold are usually of this (*stricta*) species. *B. ringens* has handsome scarlet flowers, irregular in shape.

One hesitates to start on the Gladiolus—it will be so hard to stop. They are not the great hybrids of our gardens but their parents or cousins, far more dainty in growth and of every color. Many are fragrant. They are a large group, lovelier to many people than the gorgeous garden forms, splendid as these are. They grow in many parts of South and Tropical Africa under many conditions of soil or climate, but a goodly number will grow for us with proper care. They have in earlier times been enormously popular in England but their bigger, bolder offspring have crowded them out of all but a few gardens. The old garden literature has much to say of their charms. To pick just a few at random; *G. tristis*, the Marsh Afrikander, creamy yellow with dull purple markings or its variety, *G. concolor*, clear pale yellow, both fragrant at night. They have almost a ghostly quality. In Italy, great bunches of them are sold at the street booths in early spring, under the name Tristis. I have seen them at English florists, and even, occasionally, in New York City. Quantities of them are grown in California where the gophers spread the bulbs which they store in their holes. *Tristis* is an early bloomer. It combines well with almost any other flower. It likes a rather heavy peaty soil.

The gorgeous *Gladiolus cardinalis* has been common in English gardens at times. As with all these corms, they do better when crowded together thickly. *G. psittacinus*, the Parrot Gladiolus, is vivid orange-scarlet and yellow, borne in tall erect spikes. It is perhaps hardiest of the South African Gladiolus species but it hates July rains. *G. dracocephalus*, greenish ground with crowded purple lines, is queer but interesting, resembling a snake's head. It likes a sandy loam and grows out-of-doors quite pleasantly in summer, blooming in August. *G. saundersi* blooms in September, has remarkably vivid coloring in light shades of scarlet with vermilion-spotted white centers to the three lower segments. If these Gladiolus species are grown indoors, pot in October, set the pots in deep soil on the bench, grow on till they may be put out in frames safely. After blossoms and leaves have passed, put the sashes on so that the bulbs may ripen. The yellow *G. primulinus* needs no description, being so well-known. There are many, many others.

GUERNSEY LILIES

The handsome Nerines, Guernsey Lilies, are splendid greenhouse plants with umbels of four to twenty flowers in colors ranging from scarlet through salmon and pink shades to white. The cultivated forms are mostly hybrids of *N. sarniensis* and of *N. curvifolia* var. *fothergilli*, the largest being *N. fothergilli major*. Rockwell says that they may be grown in a sunny window. They bloom in the fall with leaf growth often later. One to two feet in height. After growth has died down, lay the pots on their sides in full s light to ripen. Soil, fibrous loam v a little sand. Leave in the pots for eral years. They hate to be distur It is very important to ripen t thoroughly.

Crinums, Zambesi Lilies, are bea ful bulbous plants. A variety called Mexican Lily is common in nort New England, brought perhaps some old sea-captain to Cape Cod ago. It is *Crinum moorei* and is the easiest culture, sending up sple four-foot stems with eight to ten grant pink and white Lily-like fl ers from February to summer t according to the time it is started growth. It is not fussy in any wa will slumber peacefully on its sid its pot after flowering and be read start growth whenever you like. *giganteum* is, as its name proclaim huge member of the family. It large, pure-white flowers. There many Crinums, one of the finest b a hybrid, *C. powelli*, with pink, l like blossoms.

OTHER ODDITIES

Haemanthus coccineus, the B Lily or Snake Lily, has intense bl red flowers crowded on the end bare mottled stalk. The great ball-head is surrounded by a fleshy b and the cluster of yellow anther showy. It is startling in appeara For potting or will bloom outdoo started early.

Vallota purpurea, the Scarbor Lily, is a South African represent of the Amaryllis family. Brilliant s let. Usually grown as a window-p or summer bulb. Repot only when essary. *V. purpurea* var. *major* good hybrid. Vallota likes a peaty and though it must rest after flo ing, it should never dry out enti

Cyrtanthus, Ifafa Lily, has bloss like a dwarf Amaryllis. It bloom early fall. For greenhouse or plan out in summer. *C. sanguineus*, the Lily, has blood-red flowers. *C. obli* has umbels of pendulous, fun shaped flowers, orange-red shadin yellow with green lip. Grows 12" h

Lapeyrousia cruenta, fairly ha with Freesia-like flowers of br carmine, with a transparent blotch the base of each petal. Fine for door planting in summer. Six to inches in height.

The Lachenalias, Candle Hyaci or Cape Crocus, are good plants the cool greenhouse. They resemble gle Hyacinths but are of many co They are especially good in han baskets. Soil: turfy loam, leafn old manure and sand. Repot annu Grow them slowly at first in a c frame. They need full light and Water well. Ripen fully after flo ing. Flowers March and April. 9" *pendula* is yellow and bright pu *L. tricolor*, outer segments yel tipped green; inner, purplish-rec the tip.

Ornithogalum, the Chincherin of lasting qualities, is *O. thyrsoides*. African Star of Bethlehem. Its sp of white flowers with green pip for several weeks. The yellow C cherinchee (*O. aureum*) is perha

(*Continued on page* 76)



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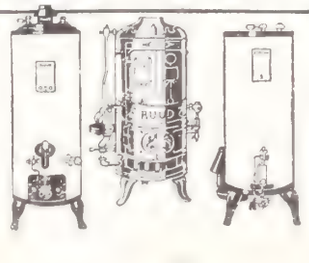
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For the pre-theatre buffet

BLACK BEAN SOUP

Soak a pint of black beans overnight. Drain and cook slowly in two quarts of cold water until beans are soft; rub through a strainer. Heat three tablespoonfuls of butter in a saucepan. Add two tablespoonfuls of chopped onions. Cook for two minutes and then put in two tablespoonfuls of flour and a quart of good soup stock. Add the beans, a teaspoonful of salt and a dash of pepper. Cook slowly for five minutes. This amount will serve eight people. A thin slice of peeled lemon and a slice of hard boiled egg should be put in each soup plate.

LOBSTER NEWBURG

Pick all the meat from the shells of two good-sized, freshly boiled lobsters and cut into one-inch pieces. Place the lobster in a saucepan with two tablespoonfuls of butter, season with salt and pepper and a dash of cayenne and two medium-sized truffles cut into tiny dice. Cook very slowly for a few minutes and then add a wine glass full of Madeira-flavored cooking wine. Continue cooking slowly to let the wine reduce. Thicken one cup of cream with the yolks of three eggs by beating the yolks into the cream with a fork. Cook over hot water until the cream thickens; add the cream and egg mixture to the lobster, gently stirring; let become thoroughly hot, but do not boil. Pour into buffet server casserole.

CREOLE EGGPLANT

Slice the eggplant in pieces a little over a half-inch thick and cook, not too long, in a covered dish with a little water. In a saucepan, cook in olive-oil the cut-up tops and white ends of scallions with a pinch of dried marjoram, a bay-leaf, and a pinch of rosemary.

Fry these slowly, adding chopped parsley at the last, so that it may be fried, but not burnt too brown and thus made tasteless. To this, add tomato paste or a can of tomato soup. Simmer this sauce. Then pour it over the eggplant and cook slowly for ten minutes. A slight browning, almost scorching at the edge, improves all of this type of cooking. This dish is especially good with a garnish of grilled tomatoes.

RISOTTO

Wash one cupful of rice and boil in two quarts of salted water until the grains are tender. Strain through a colander and pour hot water over it. Then drain thoroughly.

The sauce is made of:

1 clove garlic
1 medium sized onion
1 green pepper, minced and sautéed in a generous lump of butter for 5 minutes
1 can tomato sauce is added with salt and pepper to taste
1 tablespoonful of chopped parsley.

The sauce is cooked for five minutes and then added to the rice gradually and mixed thoroughly.

Grated cheese may be added in cooking, if desired, or served separately at table.

CREAMED SWEETBREADS

Parboil and blanch two pairs of sweetbreads, cut into medium sized pieces. Put half a pound of butter into a hot frying-pan and cook over a quick fire. When the butter is frying, add a heaping tablespoonful of very finely grated onion and, as soon as the onion is dissolved, put in the sweetbreads. Sauté the sweetbreads, turning them gently until they are a light golden-brown. Remove and drain on paper. Add half a pint of cream to the butter in which the sweetbreads have been cooked and stir until slightly thickened. Season to taste.

CHICKEN CHOW MEIN

½ cup bamboo shoots sliced in very thin strips
½ cup water chestnuts peeled and sliced very thin
1 cup celery cut fine
¼ lb. blanched almonds
1 cup dry mushrooms soaked and diced
½ cup diced chicken
2 cups chicken stock
1 lb. fried noodles

Place: 1 cup of the stock, 1 cup celery, 1 cup mushrooms, 1 cup bamboo shoots } in a large frying pan and then cook for 10 minutes

Then add chicken and Water Chestnuts and pour over this the other cup of stock and 1 tablespoonful cornstarch and a teaspoon salt.

Season to taste and let the mixture cook 5 minutes longer.

Just before serving stir almonds in the mixture.

Place the noodles in a deep covered serving dish and pour the cooked mixture over them. Serve piping hot.

STEAK AND KIDNEY PIE

Two pounds beefsteak, four lambs' kidneys, a dozen mushrooms, two hard-boiled eggs, one onion, salt, pepper, and a pinch of mixed herbs are required.

Cut steaks and kidneys in small pieces and stew them gently for half an hour with onion, cut in rings. When cold, place them with gravy in a pie dish, together with the mushrooms and the hard boiled eggs cut in slices. Pile them up in center so as to hold the crust. Then cover with puff paste and bake in hot oven.

Brush over the top of the pie with beaten white of egg. Be sure to make air holes in crust, and all meat and filling should be cold before crust is laid on. After this is baked, remove crust, cut into strips. Put contents of pie in casserole dish of buffet server, and place strips of crust on top.

SPAGHETTI, NEW WALDORF

1 lb. best spaghetti, cooked to a medium tenderness
2 fresh tomatoes, skinned and diced
1 small chopped onion
8 ounces of braised beef, shredded
8 ounces of butter
8 ounces grated Parmesan
2 ounces of chopped mixed herbs

Use a saucepan, put 4 oz. of the butter to warm; cook the chopped onions for about two minutes; add the tomatoes and cook for 5 minutes; then the shredded braised beef and allow to cook for six minutes longer, when the herbs are added. Add the spaghetti, which has been well drained. Mix with the remaining butter and Parmesan cheese. Season to taste and place in casserole. Pour the special sauce on top and add more Parmesan if desired.

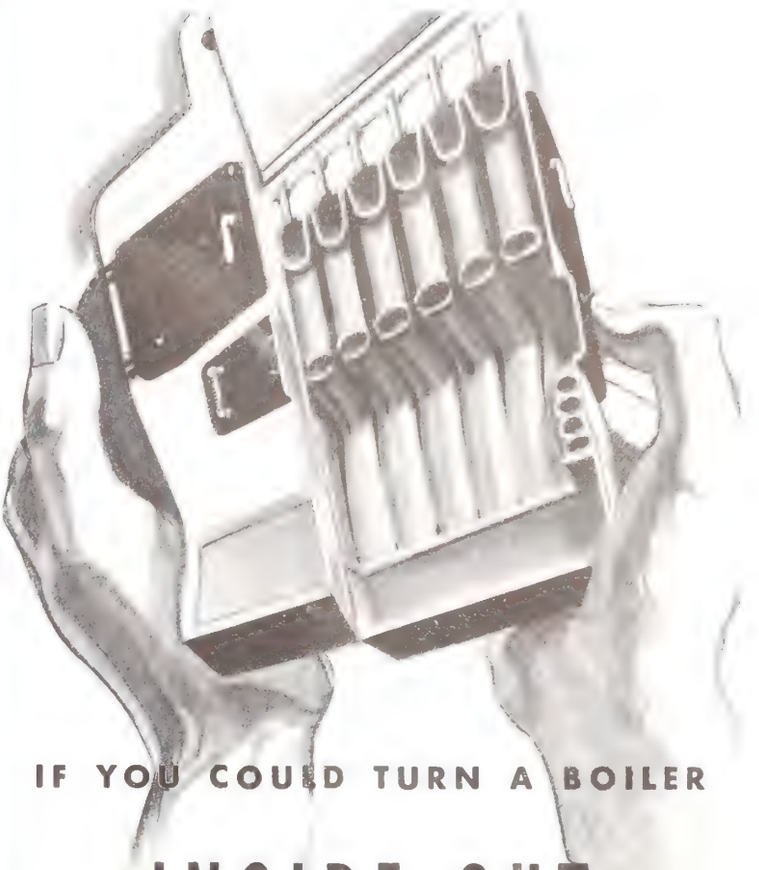


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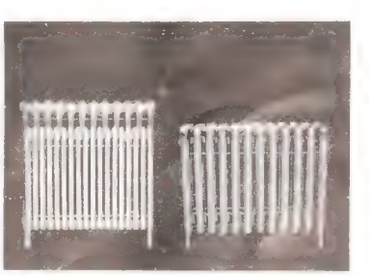
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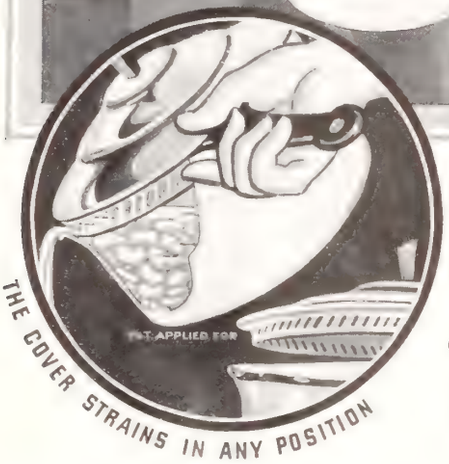
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I go marketing

(CONTINUED FROM PAGE 68)

young shoots and leaves are good in salads, in soups and pickles. We make a good Sorrel soup with the stock of chicken or veal, shredded Lettuce, Sorrel, Onions and Peas.

The Italian Squash called *Zucchini*, which looks like a small Cucumber and tastes like a juicy Squash, was new to me until last summer. Skinned and boiled and served lengthwise with butter sauce it is good, and it can also be sliced crosswise and fried in butter.

We all know the Watercress which gives a spicy, peppery taste to salads, soups and sandwiches and makes a good looking garnish. It is not always possible to buy fresh, succulent plants and unless one has a running stream or something like it one cannot grow it. I [illegible] and was on the point of constructing an artificial stream by running a hose from our limited water supply through a coldframe (that is, I was, unknown to my husband) when fortunately for the peace of the family I came upon the *Lepidium sativum* or Garden Cress which is also called Upland Cress and Peppergrass. This little Cress looks like a tiny juicy Parsley and tastes of Pepper and Nasturtium and grows so quickly that it is way up and ready to cut three weeks after sowing. There are four varieties of this Cress, the common, the curled, the broad leaved and the golden. The Curled Cress is eight inches tall, and has tiny clusters of lavender-white flowers, four petalled and Mustard-like. The stem is glaucous and stiff and the leaves yellow-green, much cut and crinkly. The common Cress has a pleasant peppery taste, too, the flowers are whitish, the leaves much compounded, gray-green, smooth and glaucous and the plant is 18″-24″ high.

[illegible]

This Cress can be used exactly as the Watercress, namely for sandwich fillings with mayonnaise, cream cheese or butter; in soups, as a garnish or in salads. It is said to have come from Persia, and Xenophon, who described the retreat of the Greeks through Persia in 400 B.C., said the Persians ate it. From its home it spread into the gardens of India, Syria, Greece and Egypt and must have been carried as far as Abyssinia, for Pliny speaks of the Cresses of that land as being of a remarkable size. According to Gerarde, who wrote in 1597, in England, the Spartans ate it with bread, and as he continues "as the low-countries men many times doe, who commonly used to feed of Cresses with bread and butter. It is eaten with other sallade herbes, as Tarragon and Rocket; and for this cause is chiefly sown."

Sium sisarum or Skirrets is another forgotten vegetable which is native to China and was introduced into Great Britain before 1548. It is a hardy perennial but is generally grown as an annual. In the 16th Century it was well known as a cultivated plant and De Candolle says it may have come from Siberia to Russia and thence into Germany. The Emperor Tiberius is said to have demanded this sweet and somewhat aromatic root as a tribute from the Germans living on the Rhine. It was grown at Mobile, Alabama, in 1775. The root is composed of fleshy tube one writer says, about the size of t little finger (I suppose it depends up whose). When boiled, it was forme considered to be one of the sweete whitest and most pleasant of edi roots. It is still used in French cooki

One hardly thinks of the Campan las as food plants but rather as t delicate blue Hairbells hanging do from hoary gray walls of old castl but one member of the family, *Camp nula rapunculus*, was formerly cul vated in gardens for its leaves a roots which are said to have the fla of Walnuts. It was grown in Americ gardens before 1806. However, if behaves at all like its near relat *C. rapunculoides* I would not adv anyone to grow it, for this plant is u pleasantly persistent and makes la clumps where it is not wanted, such right in the midst of some fine Irises Lilies.

CARAWAY ROOTS

Other little known edible roots those of the Caraway which wh boiled make a good vegetable son thing like the Carrot. This plant i biennial and is grown for its see which are famous as condiments. Th have been so long associated with m that some of them were found in t debris of the prehistoric Lake Dwe ings of Switzerland. The soldiers Valerius ate the roots mixed with m which made a sort of bread, cal *chara* by Julius Caesar in his co mentaries.

The roots of Chervil are edible a pleasant, too. The leaves of this pl taste like a delicate Parsley and well liked as a condiment and garni especially in France.

Borage is generally grown as a f voring herb because the flowering ste have the taste of Cucumbers. Th stems are steeped in cool drinks. T leaves, when boiled, make a good Sp ach and it is such a pretty plant to h in the garden that I strongly reco mend it. With the renewed interest herbs, undoubtedly this plant, alo with others of its class, will soon be the markets again.

Orach is a tall, somewhat branch annual formerly grown as a green. other English names are Butter Leav and Mountain Spinach. It is native Asia and has long been used as a kit en vegetable. It was well known to t classical Greeks who called it *at phaxis* and to the Romans who call it *atriplex*. Linnaeus no doubt add the *hortensis* and that is how bota ists know it now. Dioscorides in t 2nd Century wrote that it was eat boiled. There are red, white and da green varieties.

The Chinese eat Lily bulbs a when stewed with chicken they very good. They have brought us t Soya Bean and other pleasant foo

There are a few Japanese farms Long Island, New Jersey, Florida a in California where *hakusai*, Burdoc and Stoneleeks are grown amon other vegetables, principally for t Japanese. The Chinese also have g dens on Long Island where they gr vegetables for their own people.

(*Continued on page 77*)

Meadowrues for feathery grace

(CONTINUED FROM PAGE 77)

sites a very rich soil, rich with good manyard manure, with plenty of lime corporated—it will not I am sure, rive in acid soil or even where the il is neutral. Drainage is another quisite; in heavy, clogged soils it es off in winter, and even succumbs hen we have spells of moist, muggy eat. Yet it needs moisture and in dry eather should be faithfully watered ery few days. In winter it should be otected above Philadelphia with a anket of leaves or litter. Its position ould be out in the sunshine, never neath the drip of trees, or crowded hungry shrubs. Plant it, if you are t by now discouraged, in the spring, d enjoy this graceful plant that nds sturdy stems aloft to a height six feet or more, and in August reaks forth in a mist of rosy-lavender lossoms set off by sulphur-colored amens that are lovely indeed above ie characteristic Meadowrue foliage at in this case is of a glaucous tone. here is a white form offered but I ave not seen it.

ANOTHER FROM CHINA

Thalictrum delavayi is almost as vely and somewhat easier to grow. t also is a Chinese plant, more slender, not nearly so tall as *T. dipteroarpum,* with purplish stems and a aze of lavender blossoms. For some eason this fine species seems to have een dropped from American dealers' ists, at least I am unable to find it, ut seeds are to be had and all the halictrums come easily from seed. *T. delavayi* likes a moist position and, s it grows little more than two feet all, might find a place in a spacious ock garden. Neither of these two speies is really "easy," but when did lifficulties to be overcome ever deter gardener who really had the right tuff in him!

The most frequently planted Meadowrues in this country are *T. aquigifolium* and its various forms. They flower in June and are most useful in softening the effects of that prodigal month. The stems are purplish and hollow and the young plant as it makes its appearance in early spring might be mistaken for a Columbine. It is beautiful and kind, thriving in any border that is not too poor and parched, but responding gratefully to a sound, strong loam in a sunny position. I believe the type form has flattened panicles of greenish-yellow flowers, but this is not often seen nor would it come off well in competition with the forms known as *roseum* and *atropurpurcum,* or even with the white form. All these are lovely, breaking above their charming Columbine foliage into broad masses of feathery flowers, or rather stamens, for the sepals fall almost immediately. The height is from three to four feet.

When Delphiniums bloom I am always glad of a mass of one or other of the yellow-flowered Thalictrums to stand by them. These are admirable and useful garden plants and not difficult to please. The most lovely is *T. glaucum.* It grows from four to five feet tall and has perhaps the most beautiful foliage in the family. It has the characteristic airy grace of the Meadowrues, but the stems are stout enough to uphold their burden of pale yellow mist-like bloom without staking. This yellow bloom is lovely with the gray leaves that remain in good condition through the season. Many uses may be found for this plant. One I like especially, besides the usual Delphinium companionship: it makes a most effective and softening background for the crude color of Henry's Lilies, *Lilium eraeum.*

Taller and with smaller leaves and less effective yellow inflorescence is *T. flavum* that blooms a little later than the above and may be put to the same uses. The foliage is delicate and beautiful but the plant requires to be staked. It is said to thrive by the waterside and it also grows well under favorable garden conditions. A third yellow-flowered form is offered in this country but I do not know it. It is said to be a hybrid, a creation of the great Lemoine, and grows five feet tall, blossoming in July and August, thus following the two foregoing yellow-flowered species. It sounds worth while as it is said to bear "immense panicles of charming sulphur-yellow flowers." Its scientific name is *T. sulfureum.*

Of native kinds there are several worth growing and one or two that might be called showy. Most country-wise persons know the tall Meadowrue, *Thalictrum polygamum,* found spreading a pale mist in wet meadows and along streamsides from July to September, from Newfoundland to Ohio and southwards. Though a plant naturally addicted to moist places it is thoroughly accommodating, transplanting easily to borders or wild gardens where the soil is rich. Ordinarily about four feet in height, it is known under certain conditions to grow much taller. Its wide feathery flower masses are white, rarely purplish, the panicles very compound. It is a cool and pretty thing for summer borders. *T. purpurascens* (*T. revoluti*) is especially to be recommended for its pale graceful foliage. Under favorable conditions this species is known to grow six feet tall. The inflorescence consists of a drooping mass, a foot across, of mauve flowers, not conspicuous but very telling in their softening influence on their more strident neighbors. On sultry days it emits a somewhat heavy odor. *T. purpurascens* is found in rocky woods and along streamsides from Massachusetts to New Jersey and westward.

FOR ROCK GARDENS

And now we come to the kinds suitable for use in the rock garden. The choicest among the native species is the little Rue Anemone, *Thalictrum anemonoides,* that used to be known as *Anemonella thalictroides.* It is a fragile and lovely wilding graciously common in thin moist woods from southern New Hampshire over a large part of the country. It is often found in the company of the Windflower, *Anemone quinquefolia,* which it superficially resembles, but from which it may always be distinguished by the fact that whereas the true Anemone

(*Continued on page* 78)



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A decorative dozen better house plants

(CONTINUED FROM PAGE 50)

...stage. Or one of those wrought iron ... that may be hung from a heavy chain fastened in the sunroom ceiling. The walls of the sunroom may be beautified too with iron standards in the form of trees, holding in their conventional branches pots of yellow and green Italian ware for plants.

Yet even well-chosen, attractively displayed house plants are not decorative if they are not kept in a healthy, thriving condition. Their ornamental use must never be considered more important than their needs as growing things or they will rapidly become fit objects for the dump instead of the inside of the house.

LIGHT AND AIR

A continuous supply of light is necessary for them all. It is never possible to have healthy plants growing in a wall vase in the depths of a dark hall or a pretty vine set in a bracket in the shadows of the telephone closet. All plants must have light and, if they are expected to flower, they must have sunshine, too—at least three hours of it a day. Too much sunlight is not possible for the winter needs of Geraniums, for instance.

Fresh air must be admitted regularly. Even in cold weather plants resent stuffiness. Ten minutes, morning and afternoon, of ventilation should be given even on freezing days and much longer periods if the weather is mild.

The greatest resentment of plants under house conditions is toward dry air, particularly if it is hot. The plants we have selected are not notably sensitive about this, as is the Maidenhair Fern, but frequent wiping of the broad leaves of the Fiddleleaf Fig with a damp cloth and daily sprinkling of the others—unless the leaves are downy—adds the necessary moisture to the air which nature intended both man and plant to enjoy. It removes dust as well.

Growing plants in groups increases this moisture and bowls of water holding cuttings of Philodendron, for example, are a source of water for evaporation. A daytime temperature of sixty-five to seventy degrees with a drop at night to about fifty-five degrees is suitable and a little cooler air even better for the plants.

Roots, too, need moisture. Clay pots ... or with sphagnum moss will need less water than those set directly in saucers. These should be watered abundantly when the top soil feels dry to the touch and the appearance of the pot is light. Plants in clay pots should also be set about once a week in pails of water to within an inch of the rim and left there until moisture on the surface soil indicates that the entire earth ball has been well saturated.

Watering must also be guided by the size of the pot—small ones need it more frequently than large ones—and fast growers like Begonias more often than slow ones like the Crassulas. On sunny days plants dry out faster than in dull, damp weather.

If at the outset slow growing foliage plants have been correctly potted in a rich soil containing some bone meal, they will be unlikely to need plant food until spring when they may also need repotting. Fast growing and flowering plants—except Geraniums, which do better if starved—need plant food frequently. Complete fertilizers may be safely used, if manufacturer's directions are carefully followed and the plant is first well watered, or the florist plant tablets may be kept conveniently at hand to care for a small number of plants.

PLANT DOCTORING

Signs of dejection in a plant are not necessarily signals for repotting or for fertilizing. Repotting should be done only when the plant has filled its pot with roots, and plant food given only if the plant is healthy and able to carry on. If there is an infestation of some kind don't stimulate or repot but spray.

For aphids or white mealy bug use a nicotine solution of one quarter teaspoon of the forty percent solution added to a quart of soapy water. Try to remove scale with a stiff brush, followed by a sprinkling of soapy water. If that proves ineffective, spray with a solution made of one-quarter ounce whale-oil soap dissolved in one quart of warm water.

Supplied with these healthful safeguards, which aim always to provide house conditions near those in Nature, this dozen of house plants chosen for loveliness and vigor may be attractively potted and displayed as major points of life and color in the decorative scheme of any room.

South African plants for America

(CONTINUED FROM PAGE 70)

variety of this. There is a double white variety, not listed, so far as known, in the United States.

This glance at a few of the Cape Bulbs, as they are called, may end with the Watsonias, a lovely group closely related to the Gladiolus, good for forcing or for the garden and desirable in every way. They grow from 3′ to 5′ tall, with simple or branched spikes bearing dozens of flowers of salmon, rose or flesh-color, scarlet, purple or white. Like most of the South Africans, they like full sun. Their choice, unlike most of the others, is for an acid soil. *W. angusta* is tangerine-red. *W. iridifolia* var. *O'Brieni*, a hybrid, has waxy cream-colored flowers. There are some interesting species to be had in the United States and dozens of fine hybrids. They, like the other South Africans mentioned, will repay the ardent gardener.

Editors' Note: In the foregoing article Mrs. Coombs has concluded the list of worthy South African plants which she began in the October issue. Gardeners to whom the finer types of plants especially appeal will find her suggestions well worth following out.



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6 bottles and 18 half-bottles of a sound white Burgundy of a good recent year (Chablis, Pulligny-Montrachet, Meursault, Macon or Pouilly Fuisse—'21, '23, '26, '28 or '29)
12 bottles and 18 half-bottles of a not too sweet Sauternes ('21, '24, '28 or '29)
12 half-bottles of Anjou (preferably Coteaux de la Loire) ('21, '26 or '29)
6 bottles of still Champagne ("Champagne nature"—'29 or '32)
6 bottles and 6 half-bottles of a good-quality Rhine wine or of one of the better *vins d'Alsace* such as Riquewihr or Clos Ste. Odile ('26, '28, '29 or '32)
Red
30 bottles and 10 half-bottles of a superior grade of Burgundy (Pommard, Aloxe-Corton, Vosne-Romanée, Chambolle-Musigny, Gevrey-Chambertin) ('19, '23, '26, '28 or '29)
30 bottles and 10 half-bottles of a chateau-bottled 2nd or 3rd growth Bordeaux ('24, '26, '28 or '29)
12 bottles of Côtes du Rhone, Côte Rotie, Hermitage or Chateauneuf du Pape ('25, '24 or '26)
Sparkling
24 bottles, mostly either "dry" or "brut", of Champagne (1929 if possible)
10 bottles of Sparkling Saumur or Vouvray or of Asti Spumante (or one of sparkling Burgundy)
Fortified
6 bottles of a domestic "Sherry type" wine (the Canadian Sherry is fairly passable and sells for less than fifty cents a bottle)
[illegible] type" wine
6 bottles of [illegible] Sherry
4 bottles of genuine Port (tawny if possible)
[illegible] [illegible] [illegible] [illegible] [illegible] guished cellar; not to be touched for five years and thereafter to be used sparingly ($200 to $250 a year)

(These figures represent an average annual purchase; naturally one will take advantage of bargains, and if, while abroad, one can arrange to purchase a five years' supply of some wine [illegible] especially [illegible] will certainly do so, etc.)

[illegible] bottles [illegible] Burgundies of 1929 (La Grande Romanée, Richebourg, Clos Vougeot and Le Chambertin especially recommended)
18 bottles and 6 magnums of a 1st, 2nd or 3rd growth red Bordeaux (for a list of these see any authoritative book on wine) ('24 or '29)
6 bottles of a red Côtes du Rhone (preferably a Hermitage '26, '28 or '29)
10 bottles of a fine Sauternes (La Tour-Blanche, Peyraguey, Rayne-Vigneau, Suduiraut and Climens are less expensive than Yquem and very nearly as good) ('21 or '29)
10 bottles of one of the superlative wines of the Rhineland, products of the great vineyards of Hochheim, Johannisberg, Rüdesheim or Budesheim ('21, '28, '29 or '32)
6 bottles of one of the best white Burgundies of 1929 (Montrachet, Meursault)
10 bottles and 2 magnums of a *brut* Champagne 1929 or 1928 either purchased direct from one of the small producers of the Champagne district or bearing the label of a celebrated firm (such as Lanson, Irroy, Ayala, Roederer, Perrier-Jouet, Piper Heidseck, Cliquot, Mumm, etc.)
5 bottles of old tawny Port from a [illegible] bottles of sherry (Amontillado or Manzanilla)

I go marketing

[illegible]

I have often thought it might be amusing to grow or collect and prepare many of the American Indian foods. Undoubtedly the first settlers took the best of them but curiosity makes one wish to try at least once to see what the roots of the native Waterlilies, called Water Chinquepin, the bulbs of the Camassias and Brodicas, the tubers of Milkweed and the berries of the Shadberry, the *Amelanchior canadensis*, taste like. We have eaten the fruits of the Opuntias and found them good and have adapted the Cranberries, Huckleberries, Crabapples and native nuts so long ago that we almost forgot they are native American plants.

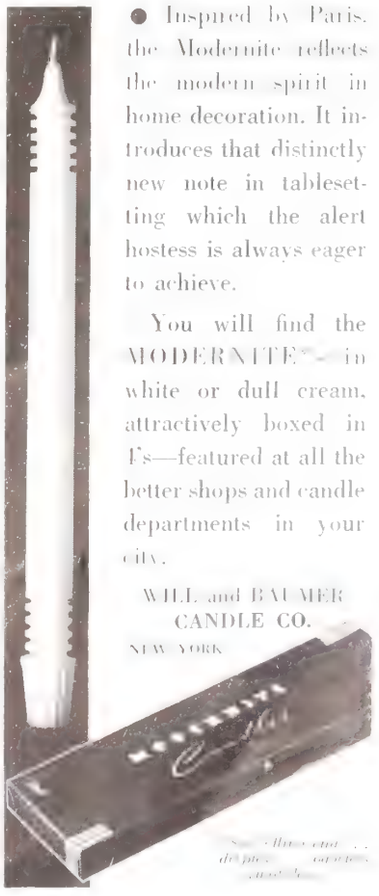
With the produce from almost the whole world, present and past, to choose from there is no reason for monotony in the menu. I have one word of advice, however, to the adventurous housekeeper and that is unless she is her own cook she should not try too many strange vegetables too quickly or she will have her difficulties.

However, let her not be daunted and if she goes forth in search of the unknown, strangely enough she will find it right around the corner.

Note—The excellent photographs of little-known vegetables illustrating pages 48 and 49 are the work of Martin Bruehl.



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Meadowrues for feathery grace

(CONTINUED FROM PAGE 784)

bears a solitary flower on each slender stem; the Rue Anemone boasts two or three white or pale pink flowers with golden stamens. The characteristic leaves are olive-green in groups of three and the light stem rises from a little cluster of thickened tuberous roots to a height of only three inches. It is easy to transplant from the woods to your rock garden, or it may be purchased from dealers in wild flowers—a sweet and airy addition to the spring display.

Another native that should not be neglected, though its blossoms have no value, is *T. dioicum*, called the early Meadowrue. If one wants foliage of uncommon beauty in any odd corner of the rock garden or Fern border, this easily grown plant will supply it, the smooth, pale green leaves on slender spreading branches making their appearance in early spring. It should be planted in masses in woodsy soil. This species is common in rocky woods from central Maine westward and southward, and is sometimes mistaken for Maidenhair Fern.

Two little fellows of alien origin should not be forgotten when we are scouting for the rock garden. These are *T. alpinum* and *T. minus* and its several forms.

T. alpinum is a modest little plant [illegible] says a British writer, "to catch sight of in the highlands of the Alps, whether of England, Scotland or Europe." Nor is it so easy to grow. Its leaves are greenish and arranged in a lacelike pattern and its tasselly inflorescence is rather greenish-yellow, not important. The leaves are the point. It makes a little display, pale and ethereal, and no more than four or five inches high, but pretty enough for a place in the moraine or a bed of "strong, gritty peat." It is not a plant for just any corner in the rock garden. It wants consideration from eye and hand.

T. minus, also of European origin, is found in rocky districts and is variable in habit. Perhaps the prettiest is called *T. m. adiantifolium* that grows about eighteen inches tall, sometimes less, is bushy in habit with very fine bluish-green foliage that is nice for cutting or for the veiling of an uninteresting corner. It is very easy to grow in any rocky situation that is not too bone dry.

Even quite a small garden might find reason and space for all these Meadowrues. They pay their way whether in or out of bloom.

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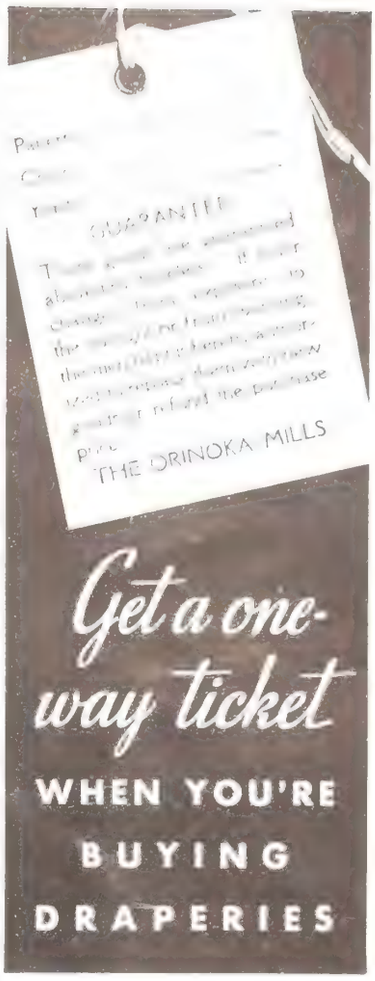
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HOW much Charm have you? Just what impression *do* you make? Grade yourself with Margery Wilson's "Charm-Test." This interesting self-analysis chart reveals your various personal qualities by which others judge you. The "Charm-Test," together with Miss Wilson's booklet, "The Smart Point of View," will be sent to you without cost or obligation. This offer is made to acquaint you with the effectiveness of Margery Wilson's personalized training by correspondence.

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To the victor belongs . . . House & Garden

RACK your brains no more, my hostess—the age-old problem of the bridge prize is beautifully settled for all time. House & Garden will send you (without charge, of course) several little scarlet booklets. Behind their gay covers lurk loose-leaf subscription blanks to House & Garden—and to the other Condé Nast Publications, Vogue, Vanity Fair, the American Golfer.

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Give them time—
TELECHRON
TIME!

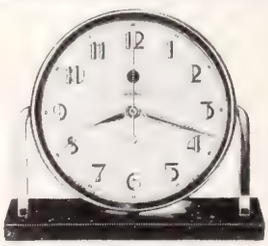
YOU'LL find nothing newer *or* more useful than the clever clocks Telechron has created just in time for Christmas.

Alarms that light their own faces; tambours that grace *any* mantel; kitchen clocks of colorful distinction. Clocks for desk or dressing-table—small clocks, wall clocks—for every place in the home.

All-electric—all *self-starting*, trustworthy and trouble-free. Most good jewelry, hardware, and department stores can show them to you. Prices range reasonably from $4.50 up—subject to change without notice.

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"Telart"—Modern. Case and frame finished in chrome or gold. Black molded base.
"Signalette"—Same model, with alarm.

Telechron

(Reg. U. S. Pat. Off. by Warren Telechron Co.)

HOUSE & GARDEN

Condé Nast Publication



Decemb



to fight colds
and sore throat

ıse the Safe antiseptic with the

LASTING EFFECT



Germs reduced as much as 64% even at the end of 4 hours

When health is concerned, choose your mouth wash carefully.

You can't expect to fight infections of the mouth and throat, such as colds and sore throat, unless your mouth wash has an immediate and lasting effect.

Here is why Listerine is favored by doctors, nurses, and the public:

The moment it enters the mouth, it kills millions of germs.

Within 5 minutes, bacteria reducti s as high as 99% have been shown.

And 4 hours after the ga te hav e- vealed germ reduction 4 .

That is lasting germ nde and helps to explain ri ness in checking th colds.

In connection with i- cally supervised exper nav shown that those who gargled with Listerine twice a day contracted fewer colds than non-users. Three times a day gargling showed even better results.

Make a habit of gargling with Listerine every morning and night.

It makes your mouth feel delightfully fresh and clean—sweeps over the teeth, gums, mouth a throat surfaces killing and removing bac that lead to serious infections.

At the fir n of a cold, increase the ue to o gle to once every three : only helps to ward off s their progress.

y Listerine. It is free ang rs and uncertainties cs so arsh they must be ute bert Phar nacal Co., St. uis,



A NEW LOW PRI

NTISEPTIC

LISTERINE

istanta
last e in germicidal effect
lasting deodorant effect



1



2



3



4



5



6

Fine Crystal . . .

a gift to pleasant living

IN SPIRIT with the renewed appreciation for the finer things, Libbey Crystal takes high place in the realm of this year's giving. To daily occasions of celebration, and for enjoyment through the years, its splendid beauty contributes that distinction that makes life so much more pleasant.

Libbey Crystal is hand-blown, hand-cut. No machine in the world can produce the same graceful lines, the same flashing brilliance, that identify the handiwork of the master glass craftsman. That is one reason why a gift of Libbey Crystal will be treasured always. The prices for individual pieces begin at $2.50; stemware prices range from $10 to $2500 a dozen.

Agnes Foster Wright, famous hostess and nationally known interior decorator, has prepared an attractive booklet for us on the correct glass service for all occasions. May we send you a copy . . . free? The Libbey Glass Manufacturing Company, Toledo, Ohio.

1 A DECORATIVE BOWL *of clear crystal with a dramatic swirl of color. A piece destined for posterity, as well as for pleasure today.*

2 A PAIR OF CRYSTAL CANDLESTICKS, *modern and so exquisite we predict they'll become classics.*

3 A DECANTER, *heavy-cased with color, richly cut, the kind that wins complete masculine admiration.*

4 A CORDIAL SET, *gaily colored, to be treasured not only as a set, but for its versatile glass tray, the dozen glasses, and the two smart carafes.*

5 LONDONDERRY, *the goblet of a distinctive stemware family. In the correct Waterford tradition, it has original beauty of its own.*

6 SYMPHONY, *fragile and lovely, the goblet of another aristocratic stemware line.*

Libbey
CRYSTAL

NRA

This label, in blue and white, identifies all Libbey Crystal

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GIFTS YOU CAN BUY BY MAIL FROM A FAMOUS NEW YORK STORE



CHILD'S EATING SET—The spoon looks like a garden spade, the pusher like a hoe and the little fork resembles a garden fork. The mug is shaped like a watering-can. Silver plated, 4.50 complete. Without mug, 2.75. Mug alone, 1.75



PHONE INDEX— Very smart indeed is this new Phone Index . . . the last word in modern design. The casing is black bakelite and it has a twirl knob that turns up the number needed in a jiffy. 2.50



ELECTRIC DRY SHAVER— [illegible] shaves smooth and clean—without the bother or expense of blades, brush or lather. Ideal for a woman, too. Weighs only 7 oz. Fits any electric outlet. 15.00



JEWELRY CLEANING KIT—With this little kit a lady can keep her jewelry sparkling bright and beautiful. Just like a jewelers' kit. Contains chamois, polish, sawdust, jewelers' soap, brush, jewelry holder, bath and metal tray—all in a compact metal case. 3.00



GEAR-SHIFT KNOB— Of bakelite—in jade, black, maroon, tan or blue—with sterling-silver disc on which we will engrave three initials. 3.00. Another model, black or white, has an enameled medallion of St. Christopher, patron saint of travelers. 4.00 (Mention [illegible] and make of car.)



SIX-WAY PILLOW—This [illegible] in gold, rust, green, blue or rose. 2.75



CARD-TABLE LIGHT—[illegible] use it as a reading lamp for living-room table, or [illegible]



SEE-WHAT-YOU'RE-DOING MIRRORS—[illegible] without glare in your eyes. Think what that means to



NO-BATTERY FLASHLIGHT Instead of using batteries this flashlight generates its own current. A turn of the handle, and you have light. Men think it's grand outdoors, and indoors, too. In khaki, green or red color. 5.85



CANDLE LAMPS—These are for dining by candlelight informally indoors, or on the porch in summer. The candles are protected by glass shades. Standards are enameled green or red. [illegible] each



ELECTRIC BUFFET SERVER—It keeps four dishes hot and appetizing [illegible] as needed. The inset containers are of white porcelain and there are two 2-qt. ones and two 1-pint ones. The Server itself is chromium plated with black bakelite handles. 35.00



PLATE COVERS— These covers are made of transparent argentine cloth. They slip over the piles of dishes on the shelves and keep them free of dust. A set of seven in seven different sizes is only 1.95



ONE-LEGGED TABLE—You can set this across the arms of a chair, or hold it on your lap. You can adjust the top to any height. Also you can reverse the top. [illegible] lacquered in red or green. 6.85



SMOKE CONSUMER—Keeps the air in a room clear and sweet, regardless of how many folks light up. A platinumized ring and a little alcohol lamp do the trick. Bronze, 4½" high. 5.00

LEWIS & CONGER, 45th St. & Sixth Ave., New York City

[illegible] Please [illegible]

City State

[illegible]

Beyond old horizons . . .

AROUND THE WORLD IN THE FRANCONIA

WITH HENDRIK WILLEM VAN LOON



"Where shadows . . ."

Beyond all familiar limits . . . to islands and shores of which the very strangeness and primeval isolation make them revealing lessons! Only the Franconia takes this adventurous Southern Hemisphere route around the world . . . to the South Sea Isles: Tahiti and Rarotonga, Samoa, Viti Levu in the Fiji Islands . . . to the very antipodes of the earth: New Zealand and Australia . . . to Papua in New Guinea and Kalabahai on almost unknown Alor Island. She visits such favorite world - cruise features as Bali and Java, Singapore, Penang, India, Ceylon . . . turns southward again into the new, the unknown . . . to the tiny paradise of Mahe in the Seychelles . . . to Madagascar and the lush, polyglot, many-colored East Coast of Africa . . . to South Africa . . . South America!

Your ship, already a leader among world-cruising liners, will sail on this voyage newly and superbly reconditioned! And with you, in addition to a staff of world-cruise experts, will sail the man who has humanized Geography . . . Hendrik Willem van Loon, author of "Van Loon's Geography"! His erudite, penetrating, whimsically witty talks on board will be like another masterpiece reserved for you alone . . . bringing to this cruise already outstanding by its route and its ship a new and sophisticated note, a profound significance! Such features make this an opportunity unique in the history of travel. And the whole cruise . . . nearly five months New York to New York . . . costs but $1200 up without shore excursions, $1700 up including shore excursions. (Passengers joining the cruise on the Pacific Coast receive an allowance of $100 to $125). Compare that with what you spend in just an ordinary winter-and-spring at home!



"Natives of Ceylon watch us curiously."

Franconia sails from New York Jan. 9th, from Los Angeles Jan. 24th. Prospective passengers may obtain the fascinating booklet "A Voyage of Re-Discovery", containing Mr. van Loon's personal and aptly illustrated story of this great cruise. Address your local agent or

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25 Broadway, New York

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"When you travel anywhere outside of your own country it is a good rule 'not to do in Rome what the Romans don't do'. It is not necessary for you to do in Rome what the Romans do. Nobody, not even the Romans, expects that much of you. But it is wise to refrain from doing certain things which the Romans also refrain from doing.

"And when it comes to such primeval lands and such utterly foreign races as you will see on this cruise, you might extend this rule even a little more and just do nothing at all. Consider yourself strictly as an outsider who is allowed for a few short moments to catch a glimpse of something which will remain forever hidden from the gaze of 99% of your fellow - men. When you go to the theatre, you don't suddenly rush upon the stage to shake hands with the actors and tell them what fine fellows they are. Well, you will be in a theatre here, even though the show is one that will never reach Broadway."

Hendrik Willem van Loon

Franconia

ONLY AROUND-THE-WORLD CRUISE TO THE SOUTH SEAS AND THE SOUTHERN HEMISPHERE, VISITS

Jamaica* Panama Los Angeles Hawaiian Islands
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(Tahiti*, Rarotonga*, Apia*, Suva*)
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Dutch East Indies
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Straits Settlements and Malaya
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India Ceylon Seychelles*
East Africa (Mombasa*, Zanzibar*)
Madagascar*
South Africa
(Durban*, Port Elizabeth*, Cape Town*)
South America (Montevideo*, Buenos Aires, Santos*, Rio de Janeiro*)
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**Franconia is the only world cruise to call here.*

For branch offices see Travel Directory on pages 10 and 11



■ Mrs. Hamilton Fish, Jr. is as popular in New York as in Washington. For generations the Fish family have had their beautiful estates at Garrison, New York, overlooking the Hudson. In Washington, while Congress is in session, her lovely house, with its ancestral portraits, its beautiful old furniture, is full of brilliant and astute conversation. She has a genius for entertaining, and dinner at her table, with its exquisite Early American amber glass, her asparagus with eggs Hollandaise, lives in the memory of many a foreign diplomat. Camels are always served. In the summer she goes to Murray Bay, Canada and plays golf. She loves Early American glass and has an extensive collection that is worthy of a museum.

CAMELS ARE MADE FROM FINER, MORE EXPENSIVE TOBACCOS THAN ANY OTHER POPULAR BRAND

"My débutante daughter really taught me to smoke—and I do enjoy smoking a Camel with her," Mrs. Fish says. "The flavor is so smooth and rich and they are very mild without being flat. I don't tire of their taste. When my two younger children grow up and start to smoke, Camels will probably be their cigarette, too."

The choicer tobaccos in Camels do give you that milder, cooler smoke people enjoy so. And even if you smoke a great deal, Camels never get on your nerves.

Leaf tobaccos for cigarettes can be bought from 5¢ a pound to $1.00—but Camel pays the millions more that insure your enjoyment.



Take this Matter of

AIR POCKETS



We're speaking of blankets. The only place in life where an air pocket has a real . . . and beneficial . . . reason for being. But air pockets in blankets are not merely legitimate . . . they're vitally important. *They give the blanket its warmth.* (The reason is that air, being almost the poorest heat conductor known to man, keeps the warm air in at the same time that it keeps the cold air out. On the principle of a thermos bottle!)

The problem, then, is to see how many air pockets per square inch you can shepherd into your blanket. And the answer to that shows you why a North Star blanket is the warmest and the lightest, both. To begin with, it's the fact that wool is *curly* that causes the air pockets. So, obviously, the curlier the wool, the more pockets; and (don't ask us why), the finer the wool, the curlier it is. So it all goes back to the original premise of quality in the material. North Star, using 100 per cent fleece wool, exclusively (and only the finest of that), will obviously produce a softer, warmer, lighter blanket.



And North Star blankets are finer; you have only to feel them to realize that. (It's like sleeping under a feathery cloud; or a great big swan's-down powder puff.) But North Star blankets are practical on other counts too. Pre-shrunk; color-fast and *guaranteed.* They come in white, and nine gorgeous colors; and relatively they cost no more than other, poorer blankets. Take a look at your blankets tonight. Couldn't you use new ones? North Star blankets are sold by leading department stores. North Star Woolen Mills, Minneapolis, Minn.



"SLEEP UNDER THE NORTH STAR"

NORTH STAR *Blankets*



TYPICAL of American leadership in so many fields Dixie Belle *Triple Distilled* Gin, an American product, is an outstandingly fine dry Gin. ▪ Attuned to the more gracious manner of living and entertaining, Dixie Belle Gin will add unique zest to your cocktail . . . appetizing flavor to your highball. ▪ For sale everywhere coincident with the repeal of the 18th Amendment, within those states whose statutes permit the sale of spirituous liquors.

DIXIE BELLE
GIN

A product of



Skill Quality Purity

This advertisement is not intended to offer alcoholic beverages for sale or delivery in any state wherein the sale or use thereof is unlawful.

CONTINENTAL DISTILLING CORPORATION

Philadelphia, Penna.

Sweet Cocktails

ARE LIKE SUGAR ON OYSTERS

...use REAL VERMOUTH



The Chemical Age of Cocktails is over, thank heaven. Now is the time to re-learn some of the forgotten Facts of Life: Cocktails were invented to *stimulate* the appetite. Therefore, they must be dry or tart. The simpler the cocktail, the better for your stomach (our nickname for tummy). The simplest cocktails are gin and vermouth—the Martini, and whiskey and vermouth—the Manhattan. They are tart. Therefore they stimulate the appetite. But sweet cocktails *deaden* the appetite and upset the digestion to boot (and to our sorrow). And now that you can get real vermouth once more it is just as inexcusable to serve the sickly-sweet prohibition concoctions as it is to serve candy for an appetizer or sugar on the oysters.

Vermouth, of course, means the standard—Martini & Rossi—which people around the world seem to prefer to any other kind. (In Italy they even make it a law: it isn't a real Martini unless it's made of Martini & Rossi.) Ask your grocer or druggist for two bottles—you'll need both the "Italy" and the "Dry"—and stop apologizing to your digestion.

MARTINI VERMOUTH
AND ROSSI

Imported and Guaranteed by W. A. TAYLOR & CO.

DEAR SANTA ... The Automatic ... plus cocktails ... Martini, Manhattan, Bronx, Daiquiri, etc. ... would ... prize ...

W. A. TAYLOR & CO., 120 Vestry St., N.Y. ... send me free your new booklet—"Cocktails ... Simple Canapés" ... also ... $1.50 $1.75 west of Miss. for which please send me the famous Automatic Bartender, complete with Swizzle Stick. ☐ Write name and address in the margin.

American tray landscape, an adaptation



THE effectiveness of a mirror as the base for a miniature garden is suggested in this miniature landscape scene by Miss Beard. It opens up for us an endless field of ingenuity and artistic expression.

THE Japanese tray landscape is distinctly a national art. It is the representation of Nature in pictured detail upon the surface of lacquered trays. It is sometimes done to include such growing things as small plants, mosses and twigs. It is even more beautifully made with stones of unusual color and many colored sands brushed upon them so as to create varied forms of sea or stream.

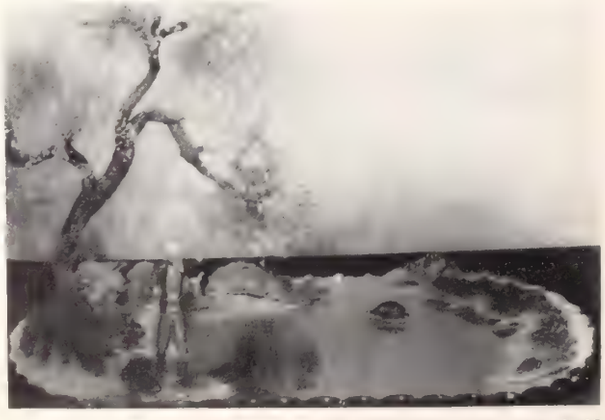
The art, like flower-arrangement, is minute and subtle. The idea is to interpret Nature poetically and decoratively to be enjoyed in the home. On a low stool, the tray landscape gives outdoor restfulness for the eye to rest upon as it might upon flowers arranged with Nature suggestion.

We may never hope to emulate the Japanese patience in achieving their marvelously natural effects with colored sands and stones, but a real craft, quite as useful to us in our homes as our adaptations and uses of modified flower arrangement, may be practiced either upon tray or mirror.

(Continued on page 71)



ANOTHER MIRROR WITH ICEBERGS



A MIRRORED LAKE LANDSCAPE

HENNESSY

brandy





So we can be ourselves once more! No need ever again to hide fiery bitterness with queer concoctions . . . to apologize while filling a glass . . . to force undesired draughts upon unhappy guests. We can toast fair ladies with Hennessy once again, not because drinking is smart, but because Hennessy still is, as it has been since 1765, the most delicate, the richest, the most joyous product of the vintner's art . . . the brandy which has been aging patiently at Cognac all these years within the happy staves of oaks . . . whose fragrant, full-bodied purity fits so many happy moments.

Xmas Gifts
of Beauty and Utility

A gift from the Maison de Blanc is a very special gift indeed. A few suggestions, at new low prices, are offered below:

Women's Handkerchiefs—for sport, everyday and formal wear *from* **$ .50**

Sport Scarfs—in the very smartest colors and materials - - *from* **6.50**

Newest Bags—a splendid assortment from which to choose - *from* **10.00**

Men's Handkerchiefs—finest linen, hand-rolled, tape border, *from* doz. **12.00**

GRANDE MAISON de BLANC INC.

540 FIFTH AVENUE, NEW YORK
902 Michigan Avenue North, Chicago
3047 Wilshire B'lvd., Los Angeles

NRA

OUR CHRISTMAS COVER

The Christmas tree cover on this issue is a color photograph by Bruehl-Bourges; engraving by The Condé Nast Engravers. Tree decorations are from F. A. O. Schwarz. Curtains in modern diagonal frieze from H. B. Lehman-Connor Co. Wrapping for packages by John Root. Furniture designed by Cummings & Engbert.

EVEN IF YOU HAVE A BOOK . . .

A whole library full of books for the improvement of your mind—here is *one* book for the improvement of your face.

Vogue's Book of Beauty is a bible of practical information—covering every phase of beauty care that is of interest to the modern woman.

VOGUE'S BOOK OF BEAUTY $1

VOGUE — 420 LEXINGTON AVENUE NEW YORK CITY

American tray landscape, an adaptation

(CONTINUED FROM PAGE 40)



IN THIS stream landscape with its mirror base the rocks and shore line are built up of papier-mâché. The finishing surfaces, of course, are suitably painted to simulate Nature. The tree itself is artificial

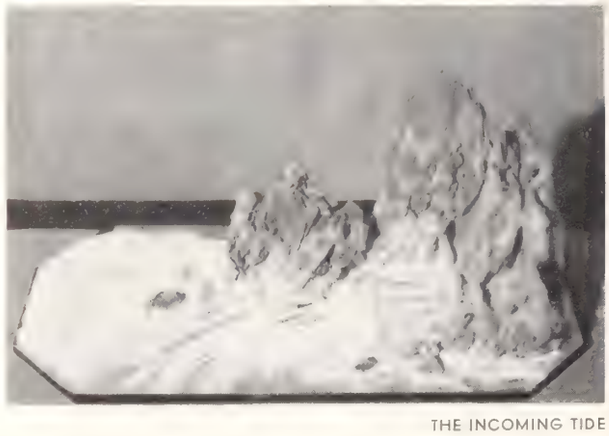
On the surface of colored mirrors, or even a plain table mirror, a very suggestive Nature picture may be created by anyone who is interested to practice the modified idea of the Japanese tray landscape of *Bon Seki*.

We, however, must model our stones, or crags or shores, using the Japanese form of papier-mâché as background for the work. Anyone may do it. And when one acquires dexterity of brush and use of sands, one may create as varied an interpretation of Nature's poetic forms as one has skill.

Here is indeed as I have practiced and originated my own interpretations, much satisfaction and interest in the [illegible] as I have applied it in lowest terms to interpret Nature in the manner of the Orient.

Anyone can learn it and use it as they use flower arrangement in modified form. It becomes a craft rather than an art. But it is a lovely craft, one delightful to use as a hobby in the American home. It makes for leisure and the enjoyment of the outdoors, indoors.

It has its place on a low table, or as an unusual centerpiece where it takes the place of flowers. It may be by the window or on a small stand. There its simplicity goes well with the modern lack of ornament, for its spirit is that of line and color and restful relaxation. —PATTEN BEARD.



THE INCOMING TIDE



SHORE, POOL AND DUCKS

"My cards are on the table..."



To Thousands of Lucky Housewives — a new and beautiful piece of Monel Metal Furniture

"Smartline" Monel Metal table, attractively sound-deadened. Colors: black, ivory, white, and two-toned green. Sizes 20 x 24, 24 x 30 and 30 x 36". Designed by Ray Patten.

Some advertisers go pretty far for a testimonial. We've gone farther. To the North Pole, in fact. Read what good old Santa has to say about the new "Smartline" Table:

"Pardon me for what may seem like boasting, but I am known as the world's leading specialist in gifts. I had to be good to get where I am and don't think it's any cinch finding just the right present for each one of the world's two billion people.

"So you can't blame me for snapping up this table. In the first place, it has only just been put on the market and my experience is that folks like to receive new things. It is beautifully designed; it is made of a material that every magazine reader has heard of; and it will be a long time before it ever wears out."

Do you own a Monel Metal sink? Or washing machine? Cabinet top? Range top? Or hot water tank?

If so, you'll understand Santa's enthusiasm about the table. You'll bring to mind your own experience with Monel Metal. Its lovely surface...reminiscent of silver and platinum. Its solid honesty...nothing to crack or chip off. Its absolute freedom from rust.

You'll think of its smoothness...making it easy to clean. Its strength and toughness... making it hard to dent or scratch. Its resistance to corrosion...making it practically impervious to the attacks of food juices.

One more thought is sure to occur. "Must such an attractive piece of furniture be confined to the kitchen?" Certainly not. It is perfectly appropriate for many a room in the house. Ideal for the nursery, the bathroom, or the game-room.

Down at the right-hand corner of the page a couple of blank spaces eagerly await your pen or pencil. Let us tell you where in your particular neighborhood this paragon of gifts may be seen and purchased.

THE INTERNATIONAL NICKEL COMPANY, INC.
67 Wall Street, New York, N. Y.

The International Nickel Company, Inc.
67 Wall Street, New York, N. Y.

Name _____

Address _____

City _____ State _____

Monel Metal, a registered trade mark applied to a nickel-copper alloy containing approximately two thirds nickel and one third copper, is the name of "sterling, nickel, nickel silver, or German silver" as registered by International Nickel.

MONEL METAL

SCHOOLS OF HOUSE & GARDEN

GIRLS' SCHOOLS

BRANTWOOD HALL

[illegible] for two years' work in its fortunate location, in the country, [illegible] miles from N. Y. City. The school affords exceptional opportunities in education, sports, moral and cultural influences.

Lawrence Park, Bronxville, N. Y.
Tel. Bronxville 3116

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RESIDENT AND DAY SCHOOL for girls. [illegible] and cultural [illegible] Secretarial. [illegible] Address: H. Cosgrave, 61 East 77th St., New York City.

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[illegible] College Preparatory, General [illegible] Music, Art, Dramatic, Science, Secretarial. On beautiful Lake Gleneida. All sports. Gymnasium. [illegible] 50th year. Catalog.
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Miss *Beard's* School

Prepares girls for College Board examinations. General courses include Household, Fine and Applied Art, and Music. Trained teachers, small classes. Ample grounds near Orange Mountain. Excellent health record; varied sports program. [illegible] Write for booklet.

Lucie C. Beard, Headmistress
Berkeley Ave., Orange, N. J.

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A Country Boarding and Day School

[illegible] Preparatory, Music, Art, Dramatic, Secretarial. Gymnasium, Sports, Riding. Address
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HILLSIDE

[illegible] Preparatory, one year [illegible] Secretarial, Music, Art, Dramatic, Home Economics. Gymnasium, Sports, Riding. Pool. Catalog.

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[illegible] Preparatory and General Courses. Music, Art, Dramatic, Secretarial, Home Economics. Gymnasium, Sports, Riding. Pool. Catalog.
Alice M. Cook, A.M., Box E, Waterbury, Conn.

The ERSKINE SCHOOL

College courses for graduates of preparatory schools; [illegible] Secretarial Science. Address: Miss Euphemia E. McClintock, Director, 129 Beacon Street, Boston, Mass.

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Tenacre [illegible] Preparatory and General Courses.
Dana Hall—College Preparatory and General Courses.
Pine Manor—Junior College, Sub-collegiate, Music, Art, Dramatic.
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Bradford

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BRADFORD ACADEMY: 3-Year Preparatory School.
Katharine M. Denworth, Ph.D., Box 25, Bradford, Mass.

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Gertrude E. Cornish, 90 Pine St., Norton, Mass.

The story of a school hunt

Mrs. Blank came East from South Dakota to do a number of things. She wanted to shop—to see New York from the Radio City Tower—to lunch at a sidewalk café—to see the Guild play—to look up two schoolmates—to have her hair done at Antoine's—to go to a Harlem night club—to match some curtain material—to go to the opera and to find a school for her fourteen-year-old daughter. She had just a week in which to do everything. Here is a record of her days.

MONDAY: Visited schools all morning. Made engagement for luncheon Wed. Went to Connecticut to look at schools in afternoon. Didn't get back in time for theatre.

TUESDAY: Took early train for New Jersey. Spent whole day visiting schools. Didn't get hat. Stores all closed.

WEDNESDAY: Looked at more schools in city. Missed luncheon engagement. Too tired to go out. Called off date.

THURSDAY: Schools again. All day. Not a minute to shop or have hair done. Couldn't make opera. Appointment with headmistress at hotel at 8:30. Lasted till 10.

FRIDAY: Spent three hours reading school literature. Called House & Garden's School Bureau. Went right over to Bureau's office in Graybar Bldg. Had long interview. Visited two schools they recommended. One is exactly right. Saw every inch of it. Made enrollment. Packed. Caught eight o'clock train.

Mrs. Blank went back to South Dakota with her daughter enrolled in a satisfactory school. But she also went back without shopping, without seeing the Guild play or the opera or the Harlem night club. She saw so many schools she couldn't tell one from the other. Had she started her week with a visit to House & Garden's School Bureau the chances are she would have gone home with all of the things she wanted to do accomplished. House & Garden's School Bureau, 1930 Graybar Bldg., Lexington at 43rd, N. Y. C.

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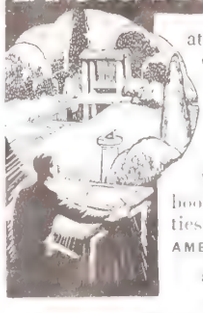
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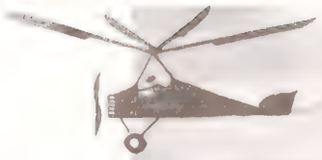
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WASHINGTON SHOW

The Chrysanthemum Show sponsored by the Chrysanthemum Society of America in connection with their annual convention was held at The Willard in Washington November 10th, 11th and 12th. The two ballrooms of the hotel were given over to the show and it was one of the most elaborate exhibits of its kind seen here for some time. One of the special features was the naming of the new Eleanor Roosevelt, NIRA and Evening Star varieties. Washington débutantes sponsored a fashion review in connection with the show.

MIAMI OPENINGS

Early opening of many of the most beautiful estates in Miami and Miami Beach forecasts one of the most important seasons socially the twin resorts have had in many years. The December calendar is already well filled with social highlights, among the outstanding of which will be the Henry Lee Doherty Milk Fund Ball at the Miami Biltmore Hotel, December 9, and the formal opening of the smart Roney Plaza Hotel, December 23. The latter always is one of the brilliant events of the preholiday season. Opening December 11 and continuing through December 17, the National Anglers Championship at the Key Largo Anglers Club will bring many of the nation's best known amateur rod and reelsmen to the resort. A number of the resort's prominent hostesses have set dates to entertain at the Miami Biltmore Country Club during the holidays.

YOSEMITE WILD FLOWERS

When Mrs. Charles Walcott of Washington, D. C., exhibits her collection of National Park Wild Flowers at the Corcoran Galleries this month she will include some recent paintings of the wild flowers of the Yosemite which were done this past summer. Mrs. Walcott painted these new pictures when a member of Mrs. Herbert Hoover's party in the Yosemite.

VIRGINIA HUNTS

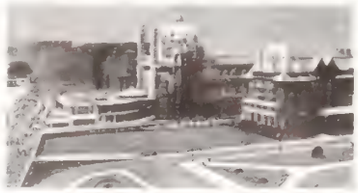
The atmosphere in the Virginia mountain valley where lies the Hot Springs is decidedly horsey with the coming of Winter. On November second, there was the first annual race meet of the Bath County Hounds. Mrs. Fay Ingalls is Master and huntsman of this flourishing young hunt and during the winter when she holds a meet there is usually a fairly large field, three times a week—live fox on Monday, a drag on Saturday and either one or the other on Wednesday. Skeet shooting is continuing to attract its devotees, of whom there are many both at The Homestead and in the country house colony round about. The new Skeet field, which was laid out at the instigation of Charles McLure Clark of St. Louis, has proven extremely successful. With a climate much like the famous "Shires" of England, hunting both of birds and larger game is always good in these mountains.

VIA SHENANDOAH

For those who have gone South other winters and missed the Shenandoah Valley route, a treat is in store. The mountain scenery is always gorgeous with the Blue Ridge on one side and the Alleghenies on the other. Whether you come out from Washington via Luray or down from Pennsylvania through the northern gateway, you can visit the natural wonders—the Caverns, or Natural Bridge—and go on south through the mountains of the Carolinas into Georgia or down to Florida.

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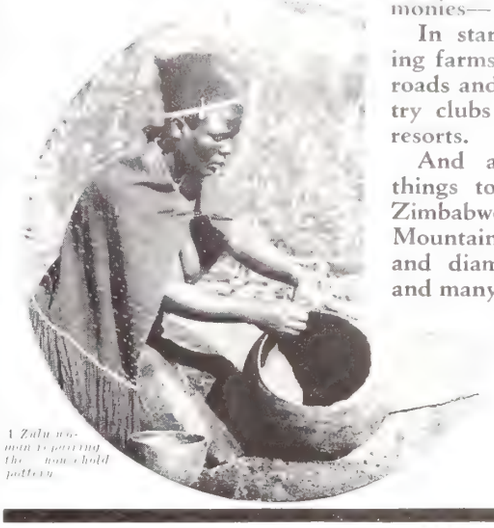


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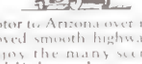
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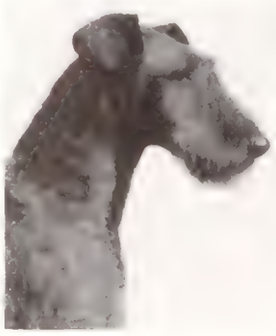
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CH. CLOVER PATCH HAPPY WARRIOR, owned by Miss E. M. Freret, is in every respect typical of the Irish Terrier breed. In the course of a notable show career he has met and defeated the best. In this photograph particularly he evidences the long, firmly set neck which a first-class Irish Terrier should have



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Ch. Heather Piper



Blue Dan of Happy Valley

This superb English Setter champion, now retired from active show campaigning, is the property of Dr. A. A. Mitten. Perhaps the most prominent of his wins was his defeat of 96 other Setters for Best of Breed at Westminster

To win Best in Show at Bryn Mawr, as this Welsh Terrier did in October of this year, is a triumph of which any dog can be proud. Galen Kola is the first Welsh Terrier to go to Best Dog in the Show under the group class system of judging. Mrs. C. B. Ward owner



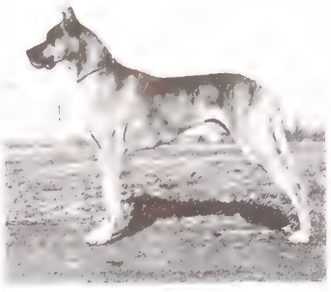
Ch. Galen Kola of Ward



Ch. Gunar of Harkness Edwards

Winner of Best Sporting Dog at the 1933 Westminster Show, this English Springer Spaniel is one of this year's most prominent dogs. Studying him, one cannot but be struck by his compact yet rangy power and alert character. Norman is owned by Blue Border Kennels

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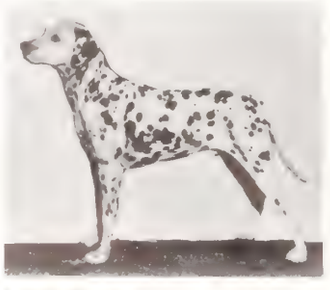
Outstanding dogs of various breeds



THE award of Best Hound at the Westminster Show was made this year to Boxwood Bess Brunswick of Windholme. Unfortunately this great Greyhound, which was owned by Mr. H. T. Peters, Jr., has since died. Nevertheless he was undoubtedly one of the outstanding bench show dogs of the current year.



HERE is a typical Cairn that has defeated at least one every other contender that he has met in the ring. In him are found epitomized all those rare qualities which have won for this breed of terrier so many staunch supporters. He is owned by Mrs. Charles Bates Dana.



Laddie Play Boy

HAWORTH PHOEBUS, owned by Mrs. Mabel J. Riddell, is one of the greatest sires of French Bulldogs that the breed has known. Fifteen of his puppies have won in the show ring. Phoebus himself, of course, is a prominent winner. This year he took the French Bulldog Specialty at Morris and Essex.



Boxwood Bess Brunswick

IN IRISH SETTER circles Ch. Emma of Shanagolden has made show history on both the Pacific and Atlantic Coasts. She is the property of Mr. Warren K. Read, Jr.



Ch. Red Pride of Tapscott

HIS full name is Great Hearth Laddie Play Boy, and he is a Dalmatian who well deserved his Best of Breed win at this year's Newark show. Dogs of this high caliber have much to do with the returning popularity of this picturesque breed. Laddie Play Boy is owned by Mrs. Paul Moore, of New Jersey.

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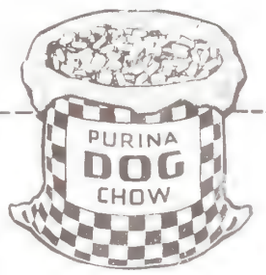


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DOGS in the Antarctic must not fail. Men's lives depend on them. That's why Admiral Byrd made a careful study of dog rations before starting his Second South Pole Trip. One of his staff was sent to the Purina Experimental Kennels to study the research work back of Dog Chow. There he found unmistakable evidence that Dog Chow would keep his 150 huskies in top-notch health for the 2-year trip. He ordered 50 tons.

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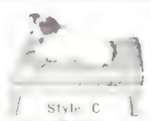
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Sergeant's DOG *Medicines and Food*

Everything in Sterling *by* **Gorham**

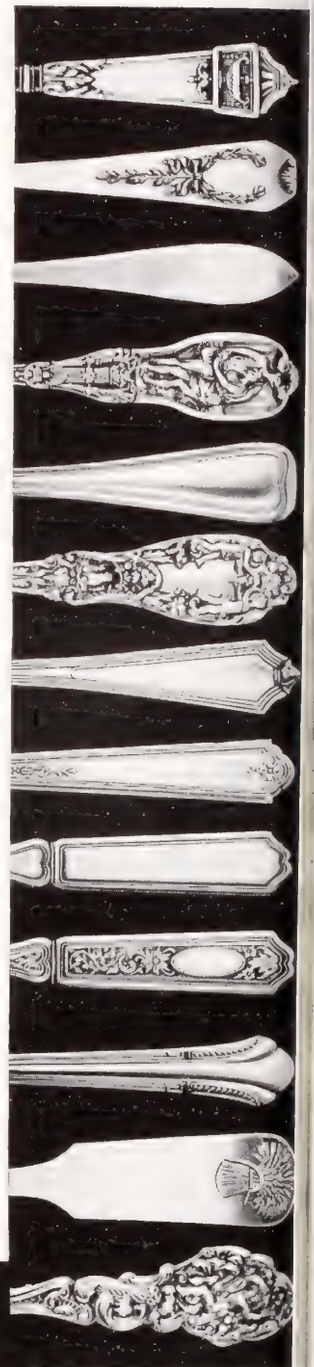
{$5 to $2500}



How few gifts of last year still give joy and service! Where is your gift of 1932? If it had been Gorham Sterling, you would know . . . for it would be in daily use. Women *are* practical. They don't want gew-gaws. And they bury many disappointments under a feigned enthusiasm on Christmas day. Regardless of wealth . . . or possessions . . . one thing finds instant joyous acceptance by women . . . sterling by Gorham . . . especially when "someone" has found out just what silver she wants.

Whether you wish to spend $5 or $2500 nothing else will so please her. Shall it be raising the silver service from 6 to 8 or 12 . . . or candlesticks . . . a tea service . . . or serving tray . . . silver ash trays . . . or a fruit bowl . . . a cigarette box . . . or a flower bowl. There are hundreds of Gorham gifts in sterling. A thoughtful gift would be an addition to a favorite old Gorham pattern. Gorham will match it, even though the original sterling was purchased 25, 50, 75 or 100 years ago.

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"Everything in Sterling" is shown by hundreds of items in Gorham hollow-ware. Each piece was created by Gorham . . . fashioned by Gorham silversmiths . . . with each line . . . each curve . . . each detail . . . perfect. Many articles at $5 . . . others up to $2500.



In background, left to right . . .

Bacon Dish . . $24.

Vase $27.50

Sandwich Plate . $25.

Baby's Knife, Fork, Spoon and Pusher (Set) . $6.75

In center, left to right . . .

Mayonnaise Bowl, Tray, Ladle (Set) . . $27.75

Cigarette Box . . $30.

Child's Bowl, Plate and Cup (Set) . . . $[illegible]

In center, left to right (cont'd . . .

Military Brushes, Comb and Case (Set) . $18.2

In foreground . . .

Mirror (*left*) . $17.5

Mirror (*right*) . $14.

Bon Bon Dish . $12.

SPECIAL TO OWNERS OF VERY OLD GORHAM PATTERNS:
No special die-charge f orders received to January for April delivery only. Ora whatever you need no

THERE'S A THRILL IN A GIFT FROM A JEWELER . . . *Send Sterling*

THE BULLETIN BOARD



TUREENS. Until the garden club ladies took to arranging flowers in them, tureens were about as useless as object of household equipment as one could imagine. The change in dinner styles threw them into the discard. Once the *pater familias* stood at the head of his table and dished the soup for his family and guests. This was far too slow a process, so we now have the soup served in the pantry. Consequently tureens gathered dust on top shelves of china closets.

Why not give them a new lease on life? Why not revive tureens? Why not make a ceremony of soup?

You give a dinner party, say. Before the host is placed a tureen of thick soup—most men prefer a thick soup. Before the hostess is placed a tureen of thin—the usual choice of the ladies. The guests can be asked which they prefer and served accordingly.

GARDEN CLUBS. When long-faced cynics turn their jaundiced eyes on the garden club movement and wonder how soon people are going to tire of this fad, we point toward such encouraging signs as these:

The new membership list of the Royal Horticultural Society of England shows that no less than 12,000 new members have been acquired. So large is the membership of this organization that this fall, when it put on its autumn flower show, its own exhibition hall was far too small and it was obliged to hire Olympia, one of the largest in London.

Down in Macon, Georgia, thanks to the activities of the College Hill Garden Club, the lovely Crepe Myrtle has been adopted for the city flower. This superb bush will be extensively planted.

As one of its many activities, the Garden Club of Springfield, Mass., last year distributed over a thousand bouquets of flowers to shut-ins.

The Horticultural Society of New York has not only been obliged to double its quarters and add extensively to its library, but it is conducting monthly shows and talks, a varied series of evening lectures, and two classes in botany.



TWO CONTRIBUTORS. In this issue we find the works of two contributors new to our pages—June Platt and Jo Mielziner. Mrs. Platt, known for her interesting dinners, prepared herself for hospitality by studying at the Cordon Bleu in Paris, the Harvard (or is it Yale?) of good cooks. Jo Mielziner is well known as a brilliant designer of stage sets.

WINE FOR CHRISTMAS. In [illegible] *Hocktail* of 1670 is this suggestion for [illegible] "Take fourre loves and [illegible] rotes of vervayn in wyne, then spryncle the wyne all about the hous where the eatynge is, and they shall all be mery."

Since this sounds too much like wasting perfectly good beverage, we suggest that instead of sprinkling the room with wine, the guests be served it in this manner:

With oysters serve Sauternes, Hock, Moselle and white Burgundies.

With soup serve Sherry or Madeira.

With hors-d'œuvres serve Mosel or some other white wine or a dry Catawba.

With fish serve any white wine such as Mosel or Rhine, but no Champagne.

With roast joints serve Red Burgundy, Claret, Champagne or some other sparkling wine.

With roast game serve Port or Burgundy.

With turtle or terrapin serve Sherry or Madeira.

With roast turkey, chicken or duck, serve sparkling wines, Claret or red Burgundy.

With cold meats serve Claret, [illegible] Hock or Hock.

With salads Claret, Champagne, [illegible] Mosel or white Burgundy.

With practically all desserts [illegible] sparkling wine.

GARDEN EPITAPHS. Doubtless everyone has his or her own choice of the sort of inscription that should be carved on a garden bench, but this month's award for the best one goes to the Hamilton Plantation located on Simons Island off Georgia. It comes from Tennyson's *The Gardener's Daughter:* "Not wholly in the busy world, nor quite beyond it, blooms the garden that I love."



ROMANS. Just about the [illegible] we begin thinking that a lot of [illegible] of information that knocks all our fine theories into a cocked hat. Take Mother's Day, for instance. We always suspected that it was started by the bright publicity agent of some florist to boost the sale of flowers. Now we discover that on the 1st of March all Romans celebrated Mother's Day. They called it *Matronalia.* Memorial Day is another one of our customs the Romans followed. When Violets bloomed in March and Roses in May, they gathered these flowers and decked the graves with them.

R [illegible]

centuries in English furniture history, it seems. In Queen Elizabeth's time [illegible]

B [illegible]

[illegible] is the [illegible] or [illegible] Bacon, the Duke [illegible] Council of Queen [illegible]

SNOBS AND CONNOISSEURS. [illegible] separates the connoisseur from the snob, and yet, time and again, they are confused. The snob does not invariably know why he likes a thing or a manner of living. His good taste today is bad taste tomorrow. He veers around like a weathervane. A connoisseur, on the other hand enjoys his taste because he understands it—where it comes from and why he is practising it. The snob may be top-lofty about his collection of etchings for example, because his collection may be far more valuable and complete than the connoisseur's, but the connoisseur will know more about his prints, be able to enjoy them more keenly and is more capable of imparting that enjoyment to others. Moreover the connoisseur is generally satisfied with fewer prints and books and bits of china and clothes and even food on his table.

GARDEN BOOKS. This autumn publishers have had a rush of garden diaries to the head. *Another Gardener's Bed Book* by the editor of House & Garden, *In a Wandering Garden* by Maude Stewart Welch, *The Diary of a Plain Dirt Gardener* by Harry R. O'Brien all extol the virtues of this pleasant sport in the day-to-day manner. On the other hand, L. H. Robbins calls his contribution *Cure It with a Garden* and by brilliant writing well carries his point.

Any or all of these books would be appreciated [illegible] at Christmas time.

VENEER AND BUGS. Ever since the Plant Quarantine was instituted, the public has been led to believe that plant diseases were carried into this country by plants. Now the Government has officially set forth its opinion that the Dutch Elm disease, which, if not headed off, will destroy our most beautiful trees, was introduced in logs of wood used for veneer. Next, we suppose, plant diseases will be brought in by treaties.



G [illegible] estimable work that we recommend to your generous consideration is the handsome volume entitled "Great Georgian Houses of America." This book is elaborately illustrated by drawings which gave work to many unemployed architects over a long period. It is a splendid and scholarly presentation of the finest old homes in this country. The architectural [illegible]



PRESTIGE

Small, exquisite pieces, in a handsome metal chest. $2 lbs. Also in 2 and 3 lb. sizes.

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Medley of good things in a beautiful metal box designed by Mucha. 1 lb. $1.50 . . . 2 lbs. $3.

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Enticing to the eye and to the taste . . . all fa[illegible] pieces in an orchid and [illegible] box. 1 lb. $1.25 . . . 2 lbs. $2.50.

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Visit your nearby Whitman dealer today. See his splendid showing of handsomely decorated Christmas packages of Whitman's Chocolates, ready to be delivered when and where you wish . . . fresh . . . delicious . . . most pleasing of all gifts.

The thing to do . . . *give* **Whitman's CHOCOLATES**

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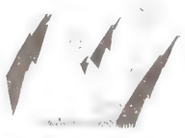
WHAT'S WHAT IN HOUSE & GARDEN



[illegible]



[illegible]



[illegible]



There is but one thing for the male to do on the day of a dinner party, and that is keep far away until it is time to sneak in and dress. We have always wondered just how a lady's mind runs on during the events leading up to the climax, so we suggested that old game "A penny for your thoughts" to one of our most charming hostesses. Her re-



CONDÉ NAST ENGRAVIN

Decoration turns to fishes for a living overmantel



50,000,000 Little Fishes

By John W. Doscher

FIFTY million fishes can't be any more wrong than fifty million Frenchmen. And something like fifty million tropical toy fishes in these United States are now busily engaged in turning up their noses at the notorious depression. They achieve this expressive gesture in duplex fashion: first, by providing relaxation and diversion for thousands of harried citizens; second, by bringing a much needed activity to a sorely tried pet business.

Why is the tropical fish enjoying its present healthy boom? It is hard to say, but my guess is that it is a paradoxical result of dull times. People are staying home more, as is evidenced by the amusement business. They aren't buying many books, as is evidenced by the publishing business, they have less periodical material to read, as is evidenced by the size of the magazines. They must do something besides listen to radio advertising—and tropicals fill the void for many. Not because they are purely ornamental, like the indolent goldfish, but because of their fascinating habits. They do things—and Americans like action and novelty. Besides, the often exquisitely beautiful coloring of the tropical wins for him a definite place in many a scheme of decoration.

Speaking of action, the bit of Barnum in all of us is impressed by such a fish as the Egyptian Mouthbreeder whose female carries the newly spawned eggs in her mouth for as long as sixteen days, refusing to swallow the tiniest morsel of food until they are hatched. Even after the young fry have been born, the mother's mouth is still a haven of refuge for them, and when any danger threatens—such as the tapping of a finger on the glass—they swim back pell-mell and hide in the waiting maw.

THE East Indian Gourami, a fish that builds a nest, has its own peculiar appeal. Just before spawning time the couple prepare for the blessed event by constructing a floating nest, consisting chiefly of sticky saliva bubbles and stray bits of vegetation. Under the watchful eye of the male, the female lingers under this nest to release the eggs which, being buoyant, float up into it. If any miss the mark, the male darts after them, carries them back in his mouth and puts them where they belong.

This finished, the heretofore highly considerate male suddenly changes his character and becomes a fierce, jealous tyrant. Henceforth he drives [illegible] corner of the tank. [illegible] will tear her to shreds if she comes [illegible] then he begins an unbroken vigil. Any threat to the contents of the nest throws him into a fury, and this zealous patrol is maintained not only until the eggs hatch but for several days more while the young fry are trying their fins within the security of their nursery.

Under no circumstances will he leave his charges unprotected in their tender infancy. So for forty-eight hours or more in perfect security they acquire the strength and the courage needed to venture out into their great, wide, watery world. And the moment they do, their loving father eats them! In captivity this, of course, is prevented by breeders who transfer the voracious parent in ample time to another tank, but at least it gives an inkling of the fascination of tropical fish customs.

AS a matter of fact, many tropicals eat their young and others eat the eggs, so various devices must be resorted to if one really wants to bring up a brood. Planting the tanks thickly with aquatic vegetation is a common method of affording hiding places for the young fry when it is not possible to remove the parents immediately. Breeding traps are also used: small glass tanks with sides or bottom constructed of glass tubes close together. One of these is suspended inside the main tank; the female is placed inside the enclosure; and as soon as the young fry appear, they are shrewd enough to slip immediately between the tubes and escape being eaten.

For egg-eating parents a floor of marbles or pebbles is used, providing crevices into which the eggs drop, safe from the marauding parents. Yet some of these fishes are smart enough to catch on to this dodge, and they will swim close to the bottom, swishing their tails to make a suction that will draw up the hidden eggs and enable them to grab them.

TO THE uninitiated it might be explained here that numerous tropical fishes—notably the Swordtail, the Platyi, the Guppyi, the Mollianisia and others—bear their young alive and, therefore, are a great source of interest to the beginner. These viviparous or live-bearing species really hatch the eggs inside the female's body, but the important thing is that the young first appear as minute but perfectly formed fishes, swimming like the devil to escape their hungry parents. In the oviparous or egg-laying group there are numerous differences in spawning procedure. Some build nests as already described, and these include the popular Paradise Fish and the equally popular Bettas or Siamese Fighting Fishes as well as the aforementioned Gourami family. Others, like the Butterfly Fish, lay eggs that float on the

A NEW element has entered into [illegible] realization of the infinite possibilities of the miniature living undersea scene. For it there is available an amazing array of odd and brilliant tropical fishes, some of which swim in the most [illegible] aquarium opposite designed by Helme & Gerber. Fish and plants from William Tricker, Inc. [illegible] Jones & Evans

surface of the water, while some of the Danios lay eggs that immediately sink to the bottom. Many varieties produce adhesive eggs, depositing them on plant leaves, stones or the glass sides of the tank—in some instances even demanding the provision of a special receptacle, such as a tiny flower pot rested in its side. Strangely enough the young of some of these egg-layers, like the Jewel Fish and the Acara, cannot swim when born and for two or three days must be content to remain wherever their parents put them.

These varying breeding habits naturally introduce problems for the fancier who must understand them thoroughly in order to enjoy any success, and this is one of the numerous reasons why tropicals get a hold on their enthusiasts. Such customs add zest to the pastime—especially when you get into the realm of the Splashing Salmlet which lays its eggs out of water—or the *Copeina arnoldi*, a pair of which will leap three or four inches out of the water together at spawning time, hanging side by side from some convenient projection while the eggs are laid and fertilized. These fishes probably acquired such habits in environments full of hungry neighbors with a tooth for fresh eggs, so they take no chances with the spawn in the water, even in captivity. They realize, however, that the eggs require water so both species constantly splash them with their tails to keep them moist and in good condition.

This tender concern may indicate that not all the tropicals are as ferocious with each other or as cannibalistic with their offspring as the several already mentioned: indeed, some grow very sentimental during the mating season. The male and female *Cichlasoma nigrofasciatum*—more readily remembered by the popular name "Jack Dempsey"—will engage in protracted, soul-stirring kisses that would not be countenanced by the movie censors; the amusing Croaking Gourami purrs like a cat while courting; the gorgeous Bettas stage the most rapturous seductions, quite out of keeping with their innate ferocity as fighters. As you watch the male Betta catch each egg and wrap it in an individual bubble before depositing it in the nest, you could hardly believe that this two- or three-inch creature is the foundation of a national sport in his native Siam, where public fights between these fishes produce substantial revenue for the state treasury. But put a mirror up against the tank of the most peaceful-looking Betta you can find—and when he spies his image in it, you'll see a transformation in temperament that will make Jekyll and Hyde seem like rank amateurs.



Jack Dempsey, too, is a pugnacious individual despite his romantic disposition. And if you tap your finger against his tank, you'll be surprised at the tenacity and ferocity he'll display in his efforts to get at it through the glass.

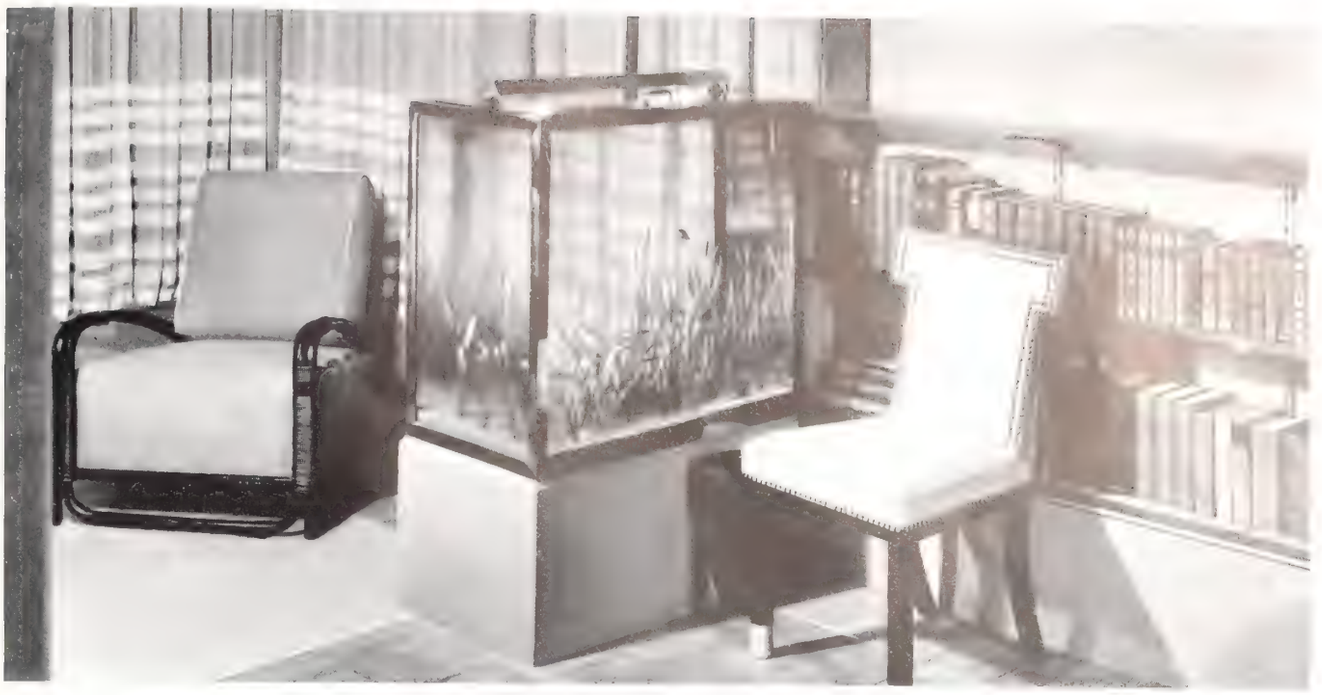
But personalities, customs and habits differ just as widely in the aquatic world as they do in the human sphere, and these variations are part of the lure of the hobby. Reflected in your tank will be every type and status of society you know on land, and you needn't be any more surprised to discover a wife beater in the Jewel Fish—who frequently has





[illegible] natural bamboo stand; Jones & Erwin. Top of page—chromium and black aquarium with rods inside to provide heat and light; Lewis & Conger

Robert Pichenot, the [illegible] rium on the lower shelf of a bookcase in his living room. The color scheme here is black and white [illegible]



A TALL aquarium forms part of the interior architecture in the photograph above, dividing a living room from a sun room in Forward House, designed by R. H. Macy. The lines of the tank are simple and modern utilizing a narrow chromium frame to hold the glass

At the right is shown a modern chromium aquarium table with recessed top to hold water or potted plants. Glass balls, thin as bubbles, float in the aquarium surrounded by Waterlilies. From Rena Rosenthal. Such designs suggest wholly new conceptions of aquaria



to be separated from his spouse by official action than to find a devoted, domestic pair of Scalares sharing their household duties on equal terms and patiently taking turns at fanning the eggs with their tails in order to oxygenate them properly. It is equally impressive to see some of the Cichilds guarding their eggs in pairs and, after hatching, stowing away the young in a specially prepared burrow in the sand where they are carefully put to bed every night even for some time after they have become free-swimming creatures. If one of these youngsters escapes from his nursery, the father or mother will seize the miscreant in its mouth, carry it back where it belongs and tuck it in with the rest of the family.

Fish tricks, however, are not confined to spawning season. Swordtails and Flying Barbs are such powerful jumpers that their tanks must always be kept covered if you don't want to find one flopping around on the floor. And that old favorite, the Paradise Fish, bred in this country before some of our younger fans were born, has a unique gift for quickly becoming acquainted with his owner. Often you'll find him with his face glued to the glass, watching with great eagerness for your appearance and displaying the accepted forms of piscatorial excitement upon your arrival. On the other hand the Dormitator or Sleeping Goby may react quite differently to your presence. These fishes are commonly called "Sleepers" because of their queer practice of remaining motionless in the water for as long as an hour at a stretch, their mouths wide open like a man in a stupor. When new or strange, however, these Gobies can be as high-strung and as nervous as any prima donna, and when startled by some movement or passing shadow, they virtually faint. That is to say, they collapse, roll over on their backs and gasp for breath as if they were dying. Some, indeed, are known to have been "scared to death" in this manner, but ninety-nine out of a hundred soon get over this skittishness.

Other tropical fishes have numerous other strange characteristics. The famous Climbing Perch, now on the market to some degree, and the more common Chinese Walking Fish both have amazing pedestrian abilities. In its native Malay there are many extravagant legends about the Perch's climbing to tree tops for food, but such tales are probably cooked for tourist consumption. It is true that these fishes can climb several inches up a tree trunk, but hardly more than that. Their forte is walking on dry land, and if you take one out of his tank and put him on the floor, he will not only balance himself nicely with his pectoral fins—a feat much too difficult for nearly all other fishes—but will also scamper along much after the fashion of a seal. These fishes frequently walk from one pond to another in (*Continued on page* 64)



DESCRIPTION ON OPPOSITE PAGE

S. H. GOTT

Why is Christmas always symbolized by a stout elderly man in whiskers?

By Richardson Wright



ALTHOUGH the smartly minded have managed to modernize everything about us, in some strange way, their imagination loses its cunning when it comes to the symbol of Christmas. Our Christmas trees have been stylized. The baubles and angels we hang on them look as though they just stepped out of the Century of Progress. Our gifts are wrapped in cellophane and fantastically modern papers. Even the crèche, that homely pious grouping of many a household in holiday times, has been smartened up. But when this galloping horse of the modernist's fancy reaches the portly bay of Santa Claus, it forthwith baulks and refuses to move another foot. Who would want Santa as above?

TAKING him by and large—but mainly large—Santa Claus is a totally demoded figure. He is stout. He never heard of the Hay diet. He evidently traduces all the dietary rules, whereby men and women today keep their figures slim. Nor has he ever been accused, in his leisure, of playing those games that men pursue to maintain their figures. No one can imagine Santa Claus playing golf. It has never been recorded of him that he swam or swung a tennis racket, rode horseback or played hand-ball. Between Christmases he works and works hard.

Invariably he is pictured as an elderly man with a quick sense of humor. These times of ours don't pay much attention to elderly men even when they have a twinkle in their eyes, in fact we are rather suspicious of old men with twinkly eyes.

Then there are those whiskers. Who wears whiskers nowadays? Who goes in for full-length beards? These hirsute adornments were raised by men in the days when manhood had to proclaim its virility. A full beard meant a lusty fellow, a great boy, a master among men. Today our masterly men shave meticulously. They are careful to present their faces unadorned to the world, and subject themselves to hot towels and kneading. Whiskers for masters have definitely gone out.

And yet, year after year, we moderns accept this stout, old, bewhiskered gentleman as the inevitable symbol of Christmas. Accept him—and do nothing about it. We haven't tried to dress him in a cutaway or silk hat or a tail coat or plus fours. We shudder to think of a razor ever touching his face.

Not for the world would we put [illegible] king's ransom would we reduce his age by a day. We like him fat and whiskered and old [illegible] and change. We [illegible] against what he's [illegible]

UNDER the specious plea of maintaining health, moderns have tended to hold down their figures to the lean and hungry look. They support their dietary idiosyncrasies by quoting, "A lean horse for a swift race." They completely forget the second part of the axiom: "But a stout horse for a long pull." Apparently just as many thin people die young as stout, so what has one's figure to do with cheating the grave? The stout man is a creature of soft curves, the thin man a bundle of angles—a problem in geometry. Like geometry he is an exact and exacting science. The stout man is apt to be more lenient, less querulous, more quick to forgive and forget.

Christmas could never be symbolized by a thin man because it is a season of leniency, of forgiving, of not requiring life to run on exact and predisposed lines. It is an all-enveloping season. The rotundity of the Santa Claus figure stands boldly for that. Big belly—kind heart! The stout man with a smile!

Of beards many volumes might be written. Not alone have they been the marks of lusty men, but also the crowning glory of elders to whom the race looked up. It is hard to imagine a prophet without a beard or an apostle or even a good philosopher. Even though beards today are commonly held in disfavor, now, if ever, do we sorely need the type of men that have always been associated with beards. The turmoil of our times calls for men of deep thought and wide vision, men who have seen life and seen it whole, men who can plan with the eye of the prophet, serve with the humility of an apostle, think with the clearness of a philosopher.

IN SHORT we need men of age. The elderly gentleman who symbolizes Christmas stands for matters that the race never outgrows. However much it may laud its youths and pile responsibilities on men of middle years, it still looks to its elders for the final word. And almost invariably the final word these elders utter is very simple and has been uttered time and again before. Whether stated in complicated sentences or short, it always resolves itself into four words—peace and good will. These virtues are the ones responsible for those final marks of the traditional Father Christmas—his quick laughter and his twinkling eye. Laugh down fear, and the world will know peace. Face the conflicting tides of turmoil with a twinkle in your eye and watch it organize into good will. Santa Claus then need never be modernized, because he is always modern.

THE garden of Armand R. Tibbitts at Greenwich, Conn., is a spot of serene glimpses. The stretch of lawn bordered with flower beds and low shrubbery follows the soft curves of the lake. Vistas are opened up between noble trees. From the balance of its formalized entrance one passes along into informality. Besides being the landscape architect of many interesting gardens in the Metropolitan area, Mr. Tibbitts laid out the planting around the House of Years shown in the October issue



New Christmas settings—designed by Jo Mielziner



JO MIELZINER, who is known for his brilliant sets of *Of Thee I Sing*, *Emperor Jones* and *Champagne Sec*, puts Christmas in several new settings. Some of the suggestions are applicable to apartments and some to country houses. A setting for Christmas dinner at the top of the page suggests an enclosure of Christmas trees at one end of the dining room. Lights are out except the blaze of candles on the table. Mystery, surprise and contrast are given the dinner

TO THE left Mr. Mielziner suggests an ingenious way of bringing the outdoors inside. Against an apartment window place a mask of wall board cut to represent curve-top country windows. A wreath and imitation snow along the panes would add realism and lighting could be concealed behind the mask. Between the windows stands a Christmas tree with glittering baubles and gifts. In this simple way one end of an apartment living room could easily be transformed

INSTEAD of the usual baubles the Christmas tree might be decorated with its own cones themselves. These are placed in vari-colored cones of cellophane and an electric bulb behind each so that the gift is thrown into silhouette. The cones should be so placed on the tree that they make an orderly pattern





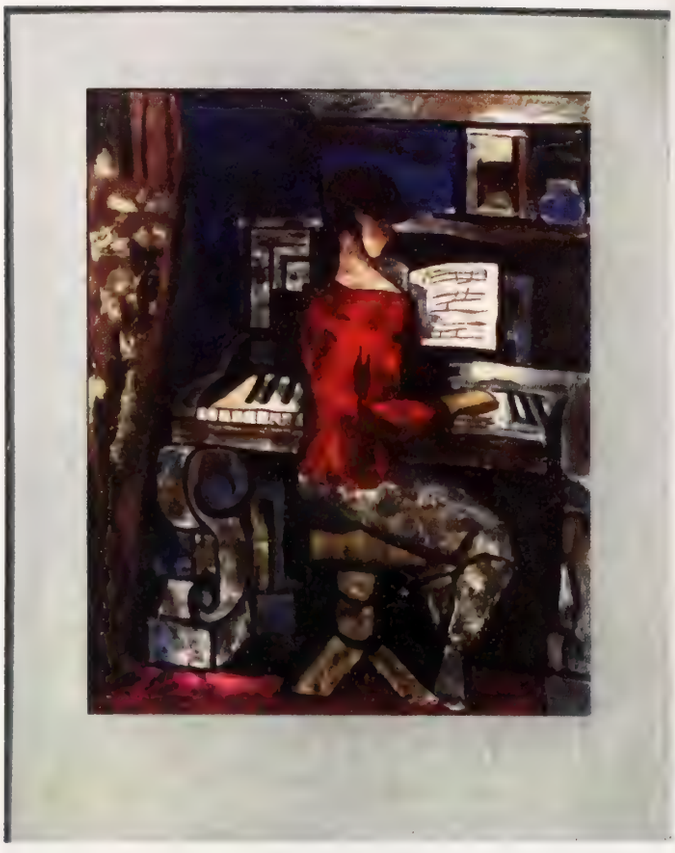
IN A SMALL APARTMENT [illegible] can be concentrated in the evening. On a rectangular wooden frame, reaching to the cornice, place candle sockets at intervals. Drape the frame loosely with some glittering fabric, tinsel and boughs

A SIMPLE SCHEME for the Christmas dinner table can be made by massing small Christmas trees in a curve at one end of the room. These can then be heavily powdered with imitation snow and silver tinsel. The effect should be green and silver



Selected prints from modernist repertoires





PRINTS on these pages are from limited French editions that now are classed as rare. For the most part they are executed in *pochoir* —a process similar to stencil. Some are painted on in free hand afterward by the artist—assuring that no two prints are exactly alike







WHATEVER may be individual personal opinion of the modern school of art, one thing must be admitted, and that is the interesting use of color. These prints are a typical selection from among the better modernists. All are shown by courtesy of John Becker. Framed by Joseph Fischl



















THE FIRST rule of framing pictures is to hold the frame back in importance. The picture itself is the thing—a frame is merely to give it definition against a wall. Frames usually repeat one of the tones in the picture or are a neutral note. Mats are customarily white or a tone just off the white; occasionally, however, as is the case in a few of those illustrated, a patterned or sharply colored mat will contribute interest to the picture.

Florid frames are anathema to the modernists. For modern subjects perfectly plain flat frames are usually best. Only in the case of such very small prints as the Laurencins at the right below can really ornamental ones be used with good effect, and then very nice taste must be exercised.

All the prints shown are moderns from limited editions. The seated woman at the top of the opposite page is a color etching by Modigliani. To its right is another by Grommaire. The woman holding child and the print in the lower left hand corner are Severinis from a folio called *Masques et fleurs*. The process is *pochoir*. Also *pochoir* is the other print shown on the opposite page—by Merida, from his *Images de Guatémala*.

On this page, the strikingly colored sketch above is by Lurçat. It is a hand blocked lithograph, painted on in free hand. The four costume sketches are Picasso's—made after his sketches for the Russian Ballet. The room interior at right is by Hugo and the three *Petites Filles* are Marie Laurencins from a book of her work published in Paris.

Fruit that never saw a tree

harvested for winter beauty









EUGENE HUTCHINSON

CHARMINGLY arranged by James Amster of Bergdorf-Goodman, the groups on these pages give an entirely new idea of artificial fruit and its use in decoration

ON THE wall bracket above is a porcelain basket from the English Antique Co. holding imitation strawberries: Mrs. Ehrich. This is in a room with pink walls

LEFT. Luscious grapes that never saw a vine are placed in old apothecary scales, from the Empire Exchange, to make up a tempting decoration for a dining room

WOODEN fruit, top of page opposite, used in a modern room with cork and copper walls. Rena Rosenthal. Below this, Victorian fruit basket: Bergdorf Goodman.

ARTIFICIAL fruit makes attractive bits of color and form on dining tables, consoles, mantels, wall brackets and pedestals. Newest fruit is crystal and colored glass.

AT right is a glittering mantel arrangement of crystal grapes and colored glass fruit from Mrs. Ehrich and Pitt Petri on a mirrored base. Mantel: Elsie de Wolfe.

IN THE arrangement directly below, 18th Century porcelain fruit is used on a black marble mantel against antique mirrored walls. From the Roland Moore Galleries.

AT extreme right is a suggestion for a hall group. The marble urn from McMillen, standing on a white pedestal, holds crystal fruit chartreuse colored. From Arden Studios.







EUGENE HUTCHINSON



Toys head the joyous parade of Christmas gifts



A PORTFOLIO FOR CHRISTMAS GIVING



House & Garden runs the gamut of the needs of the family and the house in its Yuletide gift suggestions



PEOPLE are always trying to squeeze Christmas into the circumstances of the moment.

Back in the golden age of the 20s, when purses were bursting, it was hinted that, if we considered ourselves really good citizens, we ought to hang Christmas trees with pearl necklaces.

For the past few years, since we have been grinding away under the whip of Depression, we were assured that if we were sensible, we should give useful presents.

Now that we are living in the immediate proximity of the Blue Eagle, some other high-domed committee will hand down its decision on just what sort of presents should be given this year.

House & Garden, not to be outdone, wishes to state its advice. Some of it is graphically pictured on the foregoing and the succeeding pages. We run the gamut of all the members of the family. Children, of course, come first: little children and their infantile toys, then children more grown up. Since Christmas is a season of entertainment, the next two pages are for the hostess. These are followed by gifts for him, for her, and for their home together. Practical gifts follow this and finally suggestions for the gardener. You couldn't leave the gardener out of the Christmas picture because gardens and gardening have become such necessary parts of the well-organized home and the full-life.



IN THE dim light of economic distress many of these gifts may appear luxurious and extravagant. There are always on hand those crepe-drapers who insist that Christmas giving should be sensible. House & Garden rises to oppose that arid doctrine. Christmas shopping should be sensible, but the gifts should come as luxuries to those who receive them. Let's elaborate this thought.

The old adage about the gift without the giver being bare can be interpreted in many ways.

A gift acquired by the personal effort or sacrifice of the giver means more to the giver than if no effort were necessary and raises the act of giving onto a sublime plane. To give when you can't afford may be sheer folly; often, it is also rich with blessedness. To give the right gift to the right person is an art that cannot be acquired off-hand. It presupposes knowing the person well and it requires a lot of persistent shopping. The gift without the shopper is bare.

On the recipient's mode of living will also depend whether the gift is sensible or extravagant. House & Garden believes in giving luxuries. To a person fed upon pâté-de-foie-gras, a jar of this delectable food may mean nothing. To a person who likes it but hasn't been able to afford it for a long time, it is the height of luxury. Here again you've got to know your recipient. The nearer the gift approaches the mind and tastes of the recipient, the closer does it come to being the perfect gift.

SO CHRISTMAS gifts ought to work both ways. The giver and those who receive should share in the enjoyment. All too much Christmas shopping is hectic, bewildering and extravagant of one's nerves and strength. Under the Blue Eagle we may persuade shoppers to try catching some enjoyment out of the season themselves. Say shorter hours for shopping and more shoppers. Say getting to know better the needs and tastes for luxuries of your friends before you start shopping. Say, defy fate and destiny and the poor house, and make this Christmas verge on the extravagant.

The Blue Eagle, if our knowledge of that bird is correct, is a creature that flies high and straight into the face of the sun. Now that we have been put under its wing, we need Christmas shoppers who aspire to extravagance and aren't afraid of its blinding consequences. Have more of this sort of shopping, and the giver will begin to enjoy Christmas.

In the light of early training, it may sound fantastic and out of all reason to say so, but the ideal condition after Christmas shopping is to have a full heart—and an empty purse.



THE red-and-white airplane opposite "Rescue and Airplane", lioness, and Red Riding Hood Lori doll Schwarz Speedcruiser, Mary's Marching Band and Puss in Boots: Saks-Fifth Ave. Pyramid of colored rings, a "[illegible] toy Madison Toy Mart. Mother-minded will make Christmas unforgettable with the accordion, Madison Toy Mart, and drum from Schwarz. An elephant who believes in color, ball, leopard and the fire chief's swift motor: Schwarz. Duck and load of wood: Saks-Fifth Ave. Children's clothes: Best



MARTINUS ANDERSEN



Reality in the Land o' Make-believe

A WOMAN should learn to be a good housekeeper when she's about six years old and still thinks it's fun. Nothing could be simpler now that playhouse furniture not only looks but actually works like the grown-up kind. The young needlewoman sews a fine seam on a small, but efficient machine (left) that clamps on any table. When not in use it is carried in a smart case: Singer Sewing Machine Co. The sewing cabinet at the right of the same illustration contains implements for embroidery, knitting and plain needlework: Madison Toy Mart.

In the miniature kitchen above, all the mechanical equipment, with the exception of the refrigerator, operates by electricity. The green and yellow tea-wagon in the lower left corner carries a green glass tea set: Madison Toy Mart. Small tumblers go with the aluminum pitcher and tray on the lower shelf: Macy. Behind the wagon is a baking table which, together with 25 cooking utensils including the electric percolator in the picture, comes from Saks-5th Avenue. Two small slices of bread fit in the electric toaster, on the same table: Wanamaker.

Next in line are an ironing board and an electric iron—part of a laundry set including the wash tub with wringer on stand and the wash basket, at right: Schwarz. Electric washing machine in front of tub: Macy. To the right of the wash tub—an oil mop, floor brush and real vacuum cleaner: Schwarz. Bringing up the rear, from left to right. An imitation refrigerator: Bloomingdale's. An electric stove: Schwarz. Cream and green, enameled cabinet: Saks-5th Avenue



This Christmas business as all regular fellows think it should be done



DESCRIPTIONS follow diagonal rows from left front to right rear. Above. To take back to school. Rear row. Brass anchor lamp: Abercrombie & Fitch. Calfskin suitcase: Macy. Second row. Monogrammed toilet case—pigskin with morocco lining and zipper fastening; globe and atlas: Abercrombie & Fitch. Movie projector: Schwarz. Third row. Portable victrola, camera-shaped; stereoptican camera set. Lower right corner. All-proof watch; flashlight. All: Abercrombie & Fitch. In panel, right. For hobbies. Rear row. Electric construction set; equipment for chemical experiments; lithographing set: Schwarz. Center row. Archery set: Macy. Art ensemble: Schwarz. Third row. Scagle knife: Abercrombie & Fitch. Drafting board: Macy. 100 power microscope and equipment: Schwarz



Designed for festive entertaining on Christmas Day



As a welcome relief from the time-worn red and green, England, the home of great Christmas celebrations, sends us an entirely new and happy idea for Christmas decorations. White trees made of full-blown roses and silver ribbon, wreaths of roses and shimmery tissue: Bergdorf Goodman. Left. Christmas buffet showing these decorations with an International Silver bowl and frosted glasses for the egg-nog: Bergdorf Goodman

The picture above shows you a merry Christmas luncheon table set with Italian pottery —coppery colored soup cups and fruit bowl and green plates. Gay little figurines stand in garlands of balsam. Venetian goblets are amber with coral rims; wine glasses, each a different color, have tiny snow men in their bases who cause miniature blizzards when lifted: Gerard. Green plaid linen: Mosse. Coronet silver: Rogers, Lunt & Bowlen

Opposite are new ideas for a Christmas dinner table. The scheme starts with a mirrored centerpiece holding five slender trees of green glass. Crystal flower holders flanked by crystal cubes, and glass place mats with mirrored bands complete this sparkling theme. Glasses are ribbed crystal, plates white, banded in gold and green. All from Mrs. Ehrich. The background for all this sparkle is green damask: Mosse. Silver from Jensen



And a glittering setting for the holiday dinner party

For her, for him and for both togeth



FOR THEIR HOUSE



FOR HIS DRINKS



FOR HER TEA

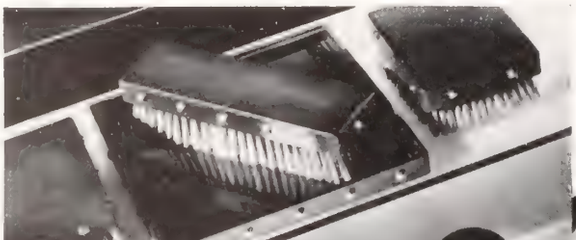
At the extreme left are four gifts no modern house should be without. Topmost is a new fruit squeezer, chromium and glass: Alice Marks. As good Martinis are stirred, not shaken, give this Martini mixer, of frosted glass with silver lettering: Bergdorf-Goodman.

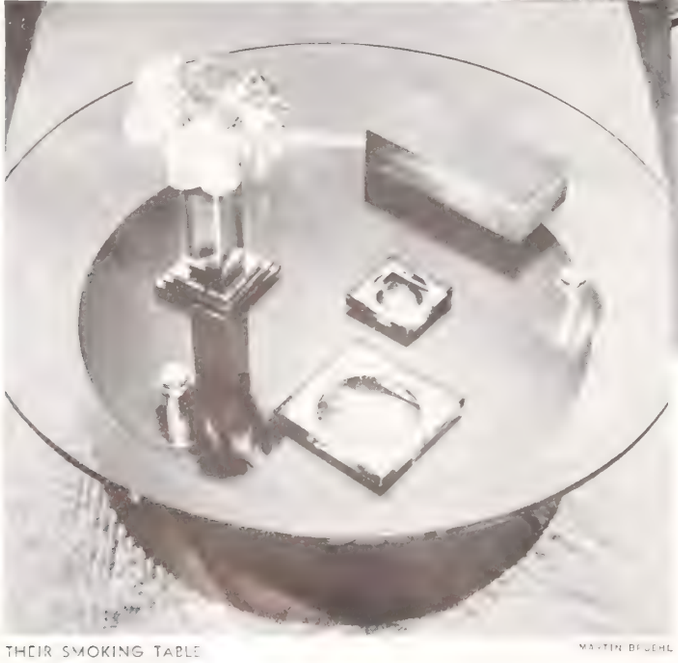
The silver plated cocktail tube in the same picture, very modern as to shape, is the newest shaker: Altman. Next is a poker glass with etched thistle design: Saks-Fifth Avenue.

To celebrate repeal, give him the glasses and bottles at left, of the new frosted glass: Bergdorf-Goodman. Next this is a new tea set for her of modern French pewter with green handles, and silver luster cup with rectangular saucer: Mrs. Ehrich.

Below are brushes for his bureau that fit neatly on a tray—brown leather with brass stars: Rena Rosenthal. Cut-crystal bottles, wooden tops: Macy's. For her desk, a white leather portfolio with silver lines: Macy's, and white leather desk set and bookends: Rena Rosenthal. The smart smoking table on which they stand has a brown leather base and a clear glass top. Lizard cigarette box, mirrored ash trays: Elsie Cobb Wilson. The modern white rug with design in relief comes from Altman

FOR HIS BUREAU





THEIR SMOKING TABLE

MARTIN BUEHL



FOR HER DESK

fit their moods and suit their needs



A BRILLIANT gift for their modern living room is the glittering lamp at the far right, made of glass rods, the parchment shade decorated with slenderer rods. Lord & Taylor. Vase and bowl, Ginori pottery, pale gray-blue with silver lustre bands top and bottom. Altman.

Ideal for him is the column lamp, right, of black leather with silver lines and wood inlay, shade in off-white. For her, a crystal lamp with deep cutting, and white celluloid shade trimmed with bright metal bands: Both, Macy's.

As good modern clocks are hard to find, look at the seven smart types below. The topmost picture shows three good gifts for a man: electric brass and crystal clock: Macy's; chromium cocktailor giving recipes for a hundred cocktails, and black and red cigarette box fitted with roll-top: Dunhill.

Give your best girl one of the clocks left, below. Rectangular, entirely mirrored: Elsie Cobb Wilson. Round glass and chromium: Abercrombie & Fitch; square silver metal with red balls in place of hands: Loedi-Haultain. At the far right, Mantel clock, chromium with black numerals, and chromium twin-bed clock with double face: Udall & Ballou. Round traveling clock covered in lizard: Abercrombie & Fitch



HIS DESK LAMP



FOR HER ROOM

THREE GIFTS FOR HIM



CLOCKS FOR HER



MODERN TIME FOR THEM

LITTLE LUXURIES

FOR PRACTICAL PEOPLE



THESE are gifts for persons who dote on their homes—pamper them and show them off like pet children. In this class you may safely include women in general and new brides in particular and—though he himself would not admit it—the bachelor who lives in solitary splendor in his own establishment.

1. Condiment set of chromium and glass by Russel Wright: Altman. 2. Double waffle iron: Hammacher-Schlemmer. 3. Buffet plate warmer. Two alcohol burners underneath. Made in England: Hammacher-Schlemmer. 4. Super-special, electric chafing dish. Chromium. Very gay with bright red handles: Macy. 5. Biscuits made while you wait. Electric, of course. A big help on the breakfast table: Macy.

6. New disguises for things in closets. In a brownish, tweedy-looking cotton with orange banding and wooly pull handles—for a man. Peach and blue—for females. Also other colors and sizes: Lewis & Conger. 7. Big, bold stripes and dots in red or blue on white shower curtain: Macy.

8. Pepper, salt and mustard servers. Russel Wright, designer: Altman. 9. Two luscious, tufted bath rugs. Cinnamon-brown or ivory white, preferred. Other colors available: Lewis & Conger, 10. Bath towels. Rust-colored, plaid by Martex: Altman. Blue rope on white by Cannon: McCutcheon

Help for the hard-to-please

Be fussy about the gifts that carry your card. You're right, they do brand you. If you can afford pearls or a Picasso, go to it. But, if you're thinking in terms of three, five, or seven dollars, stop right here. With a modicum of care, you can fit the right magazine to the right reader . . . and everybody will be happy.



VOGUE

Two types of women need Vogue—those who believe that the hat is mightier than the head—and those who don't. Hard to tell which needs Vogue most.

VANITY FAIR



Hold a mirror before his mouth. If there is any moisture, by all means send at least one year of Vanity Fair.



HOUSE & GARDEN

Have they a house or an apartment? If the answer is yes, they need House & Garden. If they live in a tent, they may like the pictures anyway.

THE AMERICAN GOLFER



Has he a set of clubs? If yes, The American Golfer. If no, a set of clubs and The American Golfer.

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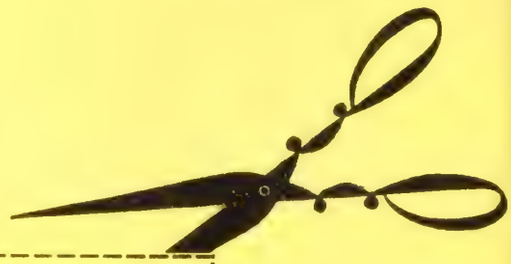
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ENGLISH



ITALIAN



MARTIN BRUCHL

FRENCH



A WELL-SUPPLIED CHEESE BOARD

Cheese to add that final filli

PERHAPS it's the new beer, or perhaps it's the slow and gradual change in the manner of living with such a great number of us that has brought cheese to the foreground these days. But, whatever it is, delighted indeed are we oldtimers, and I mean cheese fanciers, to welcome the new hordes of converts. Cheese is one of the most fascinating foods not only for its almost endless variations of tastes and textures, its subtle gradations of flavor, but for its adaptability, its kindly disposition of blending, either in the same pan or as an accompaniment, so readily with practically all foods. There's a grand time in store for you when you make new discoveries. Without leaving your own dining table you can eat your way around the cheese world. But, better yet, don't do it by yourselves. Get a crowd together and try my favorite party recipe—"eating your way around the world of cheese". Prepare each cheese on its correct wheaten mate, and serve all the appropriate accompanying beverages. It's perfect for an intimate group after the movies and the gourmets will bless you forevermore.

That's one way of packing lots of gastronomic experience into a single sitting, and if you are a novice at such an unusual gathering, you will pick up some new information from a sure to be present epicure who has perhaps been a student of cheese etiquette for these many years, and for the love of which he is even then about to get under way for Norway. And if he "never, nevers" you all over the place, continuing in his quaint, old fashion, "Now in Holland there is a proverb which roughly translated says, 'He who cuts my cheese like a boat, out of my house he goes'. Cheese, my dear, should always be cut—", don't be offended with him, rather listen to what he has to tell. And if you encourage him, you may dis-





the epicure · By Frances Kornblum

cover that for your next dinner party you can introduce a new hors d'œuvre, salad dressed with some more kick, or perhaps a new inspiration for breakfasts at the cabin next summer.

Don't shudder at cheese for breakfast, because it is highly digestible, and if you are in the habit of eating large breakfasts it will contribute much of the foundation which breakfast-eaters say they need to start the day right. There aren't so many countries in Europe where cheese makes its appearance for breakfast, but then there aren't so many European countries where a hearty breakfast, as we understand it, is a custom. But in those that do, it is almost always a mild cheese, such as the Edam or Gouda in Holland. Munster is acceptable to some tastes, Gruyère to other, but the soft, fresh cheeses, cottage or cream, are always safe. The Italian peasant has his bit of Romano or Provolone with bread and a glass of wine for his breakfast, and peasants of other nationalities do likewise.

After breakfast, what is more natural than to think about lunch? Here we all find ourselves familiar with a long list of cheeses that are acceptable for this meal, be it just a hurried snack or an entrée dish prepared even for the Wednesday meeting of the club. It might be only a cheese sauce, or it may be a soufflé, a fondue, a Welsh rarebit, or a salad with a cottage or cream cheese basis. It may be solid or dainty as you please and yet be cheese. For sandwiches we might use Swiss Emmenthaler, American, Canadian Cheddar, Gruyère, sliced, melted or just spread. The possibilities are almost endless, and these are only suggestions.

In the service of hors d'œuvres we all know how important a part grated cheese plays, but for a new treat try an all cheese spread done with that obligingly creamy-textured Norwegian Primula, or with its close relative, which I know only by the name of Karvi, slightly sharper and flavored with caraway seeds. And for something closer to what you have been in the habit of serving, try Sardelka, which is cheese and anchovies worked into a paste and squeezed from a tube. This last mentioned is not, strictly speaking, in the category of the cheese fancier's world, but for you who are inclined to be a little cautious, it will act as a link to connect two different classes of food.

Cheese, not to overlook another of its attributes, has a way of adding snap and pep to a French dressing for salad. But if you think that this additional tanginess can be gotten only with Roquefort, you haven't experimented enough. A sharp American, Gorgonzola, Cheddar or Cheshire rubbed in with the dry ingredients before the liquids are added, can be the reason for that little bit of difference between just a salad dressing and a creation.

Which advice could we better be guided by than that of the [illegible] gastronome, Brillat [illegible] (Continued on page [illegible])

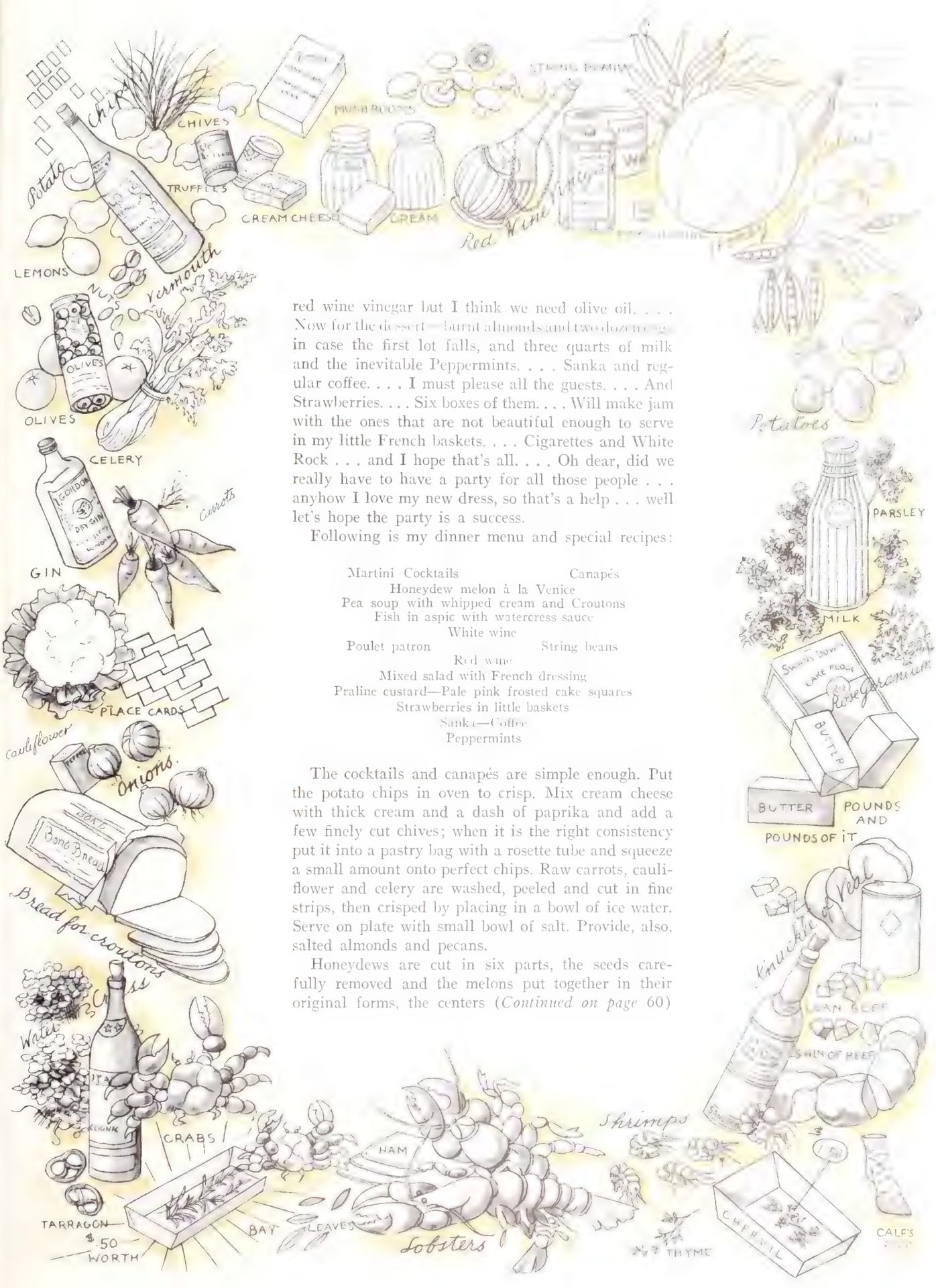


Diary any day before a party

Told and drawn by June Platt

We are having ten guests for dinner tomorrow. . . . Mailed reminder cards yesterday. . . . Mustn't forget hair appointment at three tomorrow. . . . The extra man to do the floors and silver comes in the morning and I did check with special cook Anna who says William is free to come help Mary serve, so that's all set. . . . They have aprons and collars to match. Must get hold of Nick and have him bring more logs and kindling and order bucket of chopped ice, and are there enough candles I wonder? . . . Order for the house heaps of pink Roses and Lilies, Laurel, Rose Geranium, one red Carnation, Calax leaves. . . . For cocktails we have everything except olives. Let's see now, for the canapés, have Maison G ..... make potato chips and salted nuts, so much better. . . .

Cream cheese, chives, carrots, cauliflower. . . . Try and persuade grocer to send half dozen honeydew melons but make him promise to take back any we don't use; it's so hard to know until they are opened and then it's too late to get any more . . . Peas, onions, cream and loaf of white bread, parsley and potatoes, and oh dear, for that fish in aspic. . . . Mary will have to make the meat stock today. . . . Wish to goodness I'd never heard of it. . . . It's so complicated and so good. . . . Hope it makes a big impression. . . . Thank goodness I have those two handsome fish molds. . . . Lobster, crab meat, shrimps, water cress. . . . For the Poulet patron three chickens, truffles, mushrooms, onions, fresh taragon, cream, eggs, butter. . . . Just plain string beans cut very thin. . . . Escarole, chicory, romaine, endive for the salad. . . . Still have plenty of



red wine vinegar but I think we need olive oil. . . . Now for the dessert—burnt almonds and two dozen eggs in case the first lot falls, and three quarts of milk and the inevitable Peppermints. . . . Sanka and regular coffee. . . . I must please all the guests. . . . And Strawberries. . . . Six boxes of them. . . . Will make jam with the ones that are not beautiful enough to serve in my little French baskets. . . . Cigarettes and White Rock . . . and I hope that's all. . . . Oh dear, did we really have to have a party for all those people . . . anyhow I love my new dress, so that's a help . . . well let's hope the party is a success.

Following is my dinner menu and special recipes:

Martini Cocktails — Canapés
Honeydew melon à la Venice
Pea soup with whipped cream and Croutons
Fish in aspic with watercress sauce
White wine
Poulet patron — String beans
Red wine
Mixed salad with French dressing
Praline custard—Pale pink frosted cake squares
Strawberries in little baskets
Sanka—Coffee
Peppermints

The cocktails and canapés are simple enough. Put the potato chips in oven to crisp. Mix cream cheese with thick cream and a dash of paprika and add a few finely cut chives; when it is the right consistency put it into a pastry bag with a rosette tube and squeeze a small amount onto perfect chips. Raw carrots, cauliflower and celery are washed, peeled and cut in fine strips, then crisped by placing in a bowl of ice water. Serve on plate with small bowl of salt. Provide, also, salted almonds and pecans.

Honeydews are cut in six parts, the seeds carefully removed and the melons put together in their original forms, the centers (*Continued on page* 60)

San Michele, a home made famous by a man and his book











FOLLOWING the tradition of many a famous Italian villa, San Michele is built upon the site of older Roman splendor. Augustus shared with the patricians of his race a natural flair for scenic beauty when he exchanged Ischia, his private domain, for Capri as Imperial playground. Nor was he merely content to build anywhere on this incredible island, but chose with the discerning eye of an artist its outstanding spot: a jagged rock clinging to the mountainside a thousand feet above the sea, which commanded a glorious panorama of breath-taking, almost awe-inspiring beauty.

This panorama is one that cannot be embraced by the human eye in a single glance, or comprehended in a moment. Drenched in sunshine, vivid with myriad colors, beauty of Nature disputes with history for right of way over this scene, that from Ischia and the smoldering Vesuvius sweeps past the whole Gulf of Naples to end only with the distant temples of Paestum. Every inch of this amazing landscape carries proudly a fame of history or legend. Over the blue waters of the Mediterranean, these very waters at one's feet, the ships of Ulysses sailed, and nothing that meets the eye in this fantastic setting has changed since those far-distant days.

Here, then, it is as natural today as when Augustus and Tiberius walked these very terraces, that architecture and gardens should form one with the scene before them. Symbolized in the dreamy mystery of the sphinx of San Michele that dominates its highest point, snow-white walls, shaded loggias that frame glimpses of the splendor beyond through their graceful arches, and tall black Cypresses outlined against the deep blue sky, all are one with the view, the setting for the jewel that is theirs.

To create a house and gardens of the beauty of San Michele would be possible only for a man as unusual as Dr. Munthe, whose life has been as full, whose outlook as broad, as the view which he has chosen as his background. The villa knew no architects; his taste and energy alone raised its walls, his artist's dissatisfaction with an imperfect creation demolished and rebuilt them until the creation was perfect, forming with its gardens an integral ensemble.

"The proper way to build one's house is to knock everything down never mind how many times and begin again until your eye tells you that everything is right," he says in *The Story of San Michele*. "The eye is infallible, as long as you rely on your own eye and not on the eye of other people."

His is a northern eye that has wonderfully comprehended the southern art of living, where the house and park are so much part of a scheme that it is hard to know where one begins and the other ends; where courts, loggias, cloisters and terraces carry one into the other, making of the two an inseparable, almost indistinguishable whole. Throughout the property, adaptations of the native architecture have

By Geoffrey Bret Harte



been largely used, and the domed roof, thick walls and unexpected niches show to advantage under the somber shade of the Cypress trees.

Within the house the walls are the color of snow, the floors of ancient black and white mosaic, the ceilings gracefully vaulted, their delicate interlacing arches supported by columns of rare marbles, limpid to the eye, fresh to the touch. There is a wealth of Greek sculpture and superb wrought-iron, yet there is nothing to chill the most sensitive nature. Oriental rugs, age-stained Renaissance oak restore the balance, while in some rooms the delicate contours of the painted *settecento* Venetian furniture, in soft shades of yellow, pink and blue, give an almost festive touch to the monastic severity of architecture. Here are assembled treasures of all the ages, from the effigies of Egyptian gods whose years are counted in thousands, to the light-hearted graciousness of 18th Century furniture, blended together with the friendly sympathy of the connoisseur.

The reception rooms are reached from the entrance hall by a slender marble stairway that immediately initiates one into the scheme of collaboration between Nature and architecture, being in itself a loggia opening into the garden. There are no corridors; the rooms communicate directly with one another, but each has access onto a court, a loggia, a cloister or a terrace, accomplishing an almost imperceptible transition between house and gardens.

In the park, art competes with Nature in beauty; a crumbling column, a statuette emerge from their hiding places of Ivy or flowering vine, splashed with color; in the shade of a Fig tree or Cypress a great sarcophagus, a carved urn take new life with a dancing pattern of chiaroscuro. The Cypresses are of the great tradition. They came from the Villa d'Este at Tivoli, presented by Cardinal Hohenloe, last of its lordly residents. Dr. Munthe brought them down in his yacht and planted them in great haste in a single night, for the next morning he had to leave.

Because San Michele nestles so close to the mountain, its glory is its terraces. Green and shady, buttressed by walls of mellow stone, they rise one above the other over the Gulf of Naples, offering to the beholder a treasure of untold beauty [illegible] framed in their living pillars of Cypress.

But architecture has not yet abandoned her prerogatives of hostess, she has merely graciously allowed Nature to assume them for a while. When one comes to the end of the gardens one will meet her again. At the extreme edge of the precipitous rock that hangs over a thousand feet of emptiness, stands the library that once was the Chapel of San Michele.

Many are the famous people who, for one brief moment, have been able to forget the cares of the world in the serenity of this spot. Here Eugenie, last Empress of France, often came, here also the unhappy Empress of Austria found peace before falling victim to an assassin's knife. Henry James, famous American novelist, worked in the library as others have done since.

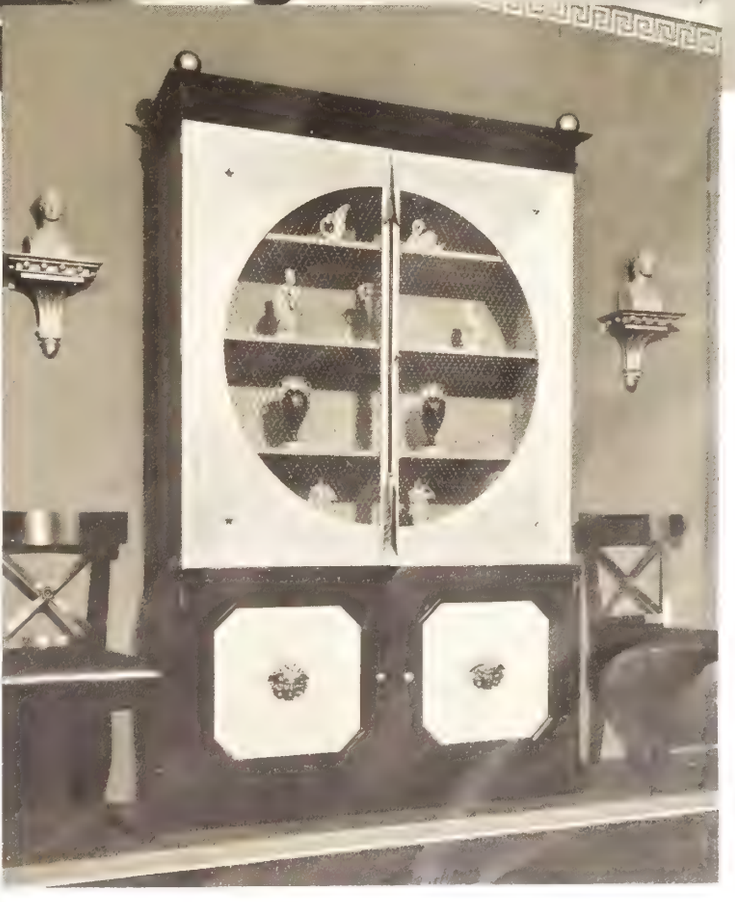


S[illegible] Dr. Munthe's long life and extensive travels. On this page, (8) the shaded [illegible] the topmost pinnacle is set this sphinx [illegible] second story loggia; (11) façade of San Michele, familiar to visitors; (12) [illegible] della Meridiana [illegible] the library [illegible] furniture; (5) in the master's cham- [illegible] bed; (6) the Venetian salon; (7) the [illegible]



Larkspur and emerald frame Classic-Modern furniture





THESE two rooms designed by Lord & Taylor show you dramatic phases of Classic-Modern decoration. Walls in the living room above are emerald with mirrored mantel and recesses. The rug is deep blue and there are dazzling white notes in cornice, pedestals and furniture. This brilliant scheme is further enhanced by the use of glittering crystal accessories

FURNITURE is modernized Empire combined with modern white painted pieces and a deep sofa and chairs covered in white leather. At right is an important cabinet of white mahogany and black enamel with gilded wire mesh doors. The drum table above is white with blue cords and a blue glass top. The curtains are in dark blue and white striped duck

COLORING in the dining room opposite was inspired by the Bride's Delphinium House shown in the July House & Garden. Walls are pale larkspur blue, the rug deeper blue and the curtains silvery satin with crystal tie-backs. The Classic-Modern furniture painted white, with chair seats in deeper delphinium blue, is brilliant against this subtle background



NYHOLM PHILLIPS



Story-book furniture for small good girls and boys

FURNITURE in a room of one's own, even if one is very young, is of supreme importance when there are friendly people offering company on every chair, and a variety of engaging animals decorating the other pieces about the room. This new furniture which was designed by Childhood, Inc. is of sturdy pine in its natural color. The gay cut-out figures, each one different, are hand-carved and stained soft tints

BOLD red and white curtains and a natural linen bedspread with red and white painted plaid design bring splashes of color against cream walls. The washable carpet is blue. On the shelf above the window is a parade of new toys—the Three Little Pigs, without the Big, Bad Wolf, are in yellow and red calico. Then there is a Mississippi River boat and a sturdy barge carrying barrels. Childhood, Inc.

Know the tapestry terms in general use

By Mr. & Mrs. G. Glen Gould

THE COLLECTOR of tapestries uses perhaps fewer strictly technical terms than are current for any other single subject, yet there are certain terms which are indispensable even in casual talk about these splendid hangings and panels that are objects of increasing wonder, as the days of their accomplishment fade into farther distance. There are certain facts too about notable sets of tapestries, weaving centers, and even the weavers themselves that an interest in tapestry presupposes with a sweeping gesture that takes much for granted at the very mention of the word. As in ancient China, her silk tapestries were the acme of the weaver's art and the treasure of the connoisseur, so from Medieval days to the 19th Century, the woolen tapestries of Europe were the admiration and envy of the great and the rich, even as they have again become to-day. Wolsey accumulated so tremendous a collection that the hangings of eight anterooms at Hampton Court could be changed every week of the year without repetition. An extraordinary performance, and one which did not escape the attention of the King, who made it quite clear to his "spiritual" advisor, that such magnificence was nothing less than kingly as he appropriated both the hangings and the walls of Hampton Court for a Royal Residence, by gift of course from the politic Wolsey.

ACTS OF THE APOSTLES: Original set from Raphael's cartoons made for the Sistine Chapel, Rome. Often reproduced. Cartoons purchased for Mortlake.

AMERICAN: Ancient native weaving in North and South America. See Navajo and Peruvian. Modern and Peruvian. Modern looms: William Baumgarten at Williamsbridge, New York, 1893-1929, French weavers from Aubusson, under Jean Foussadier; Herter Looms, New York City, 1908, by Albert Herter, the painter, continuing; Pottier & Stymus, New York City, 1910, brief period; Edgewater Looms, Edgewater, New Jersey, 1913, present output largely commercial; Vanderhoof Loom, Greenwich, Connecticut, 1913, home industry.

ANIMAL TAPESTRY: Design containing animals.

ANCIENT: Egyptian, Assyrian, Babylonian, Phrygian, Phoenician, Greek, Roman, and Coptic. Phoenicians traded in tapestries in Mediterranean countries. Nero paid about $2,000,000 for a set of Babylonian tapestries. Ancient Egyptian, all linen. See Coptic.

ANGERS TAPESTRIES: See information under Apocalypse Set.

APOCALYPSE SET: Biblical scenes from Revelation—the Apocalypse. Famous designs, often reproduced. Oldest surviving Gothic set is an Apocalypse set at Angers.

ARCHITECTURAL PANEL: Design with architectural base, columns, and cornice, usually framing vase of flowers.

MEMORIAL OF HERALDIC [illegible]: Coat-of-arms simply rendered or decoratively elaborated in successive periods. Marriage tapestries with coats-of-arms of both husband and wife.

ARRAS: Chief weaving and trade center of Flanders, 14th and 15th Centuries, so that *arras* became the name for tapestry in English, as *arazzi* in Italian, and *pânos de ras* in Spanish. Set of Arras tapestries in Cathedral of Tournai, Belgium.

AUBUSSON: French, named from city of weaving. Notable since 17th Century. Early examples—strong white and black contrasts; later, blacks lessen or disappear and cream, white, and crimson predominate. Early loose weaves, less hard and flat than later. Best examples, mid-18th Century. Designs by Dumons, Juliard, Ranson, Huet, and especially Boucher and Oudry. Oudry's Louis XVI rural scenes, La Fontaine's Fable subjects, and *verdures* popular. Wall panels and upholstery notable. Aubusson tapestry-woven rugs typical, few 18th Century examples remain.

BARCHESTON TAPESTRY: See English.

BAYEUX TAPESTRY: Famous embroidered hangings, not woven tapestry.

BEAUVAIS: French national works, established at Beauvais, 1664, the output sold and exported as well as for the Crown. Early *verdures* and *personnages*. Designs in successive period styles from Louis XIV period. Designs by Berain, Oudry, Boucher, Huet, etc. *Verdures, chinoiserie,* La Fontaine's Fables, notable. Upholstery, screen and wall panels made on low-warp looms.

BRUSSELS: See Flemish.

BURGUNDIAN: Notable weaving of Flemish type, from Gothic period. Dukes of Burgundy favored Flanders.

BYZANTINE: Garments and occasional hangings in Byzantine or Egypto-Byzantine style. A notable 11th Century portrait hanging in rich color range.

CANTONNIÈRE: Bed valance in straight narrow strips; added strips later concealed the posts; flower and bird designs.

CARPET or FOOT CLOTH: Tapestry-woven examples, both European and Asiatic. Indian, Turkoman, Caucasian, Central Asiatic, and Persian rugs in flat or tapestry-weave, for many centuries; perhaps were brought to Europe in the First [illegible] painting or print.

[illegible] tury and later, included a bed canopy, dossier or head-piece, portières, and wall [illegible]

CHINESE: *K'o-ssŭ*, best known and most valued of textiles. Fine silk warp, silk or gold thread weft, threaded on needle. Lavish use of gold, or gilded paper wound on silk thread substituted. Characteristic use of brush-work to heighten certain color effects. Anciently made. T'ang period (618-906) examples with typical floral designs. 18th and 19th Centuries—wall and table hangings and garments. Hangings form elaborate series of pictures.

CHINOISERIE TAPESTRIES: Designs suggested by Chinese and East Indian subjects, with detached scenes and figures. Notably the Yale set, made for Elihu Yale in England by Vanderbank, a Fleming, 18th Century.

COPTIC: Later Egyptian, woven by Copts, Christians of North Africa, 1st to end of 13th Century; highly perfected 3rd-11th Century. Greek, Roman, Byzantine, and Saracenic influences. Borders, roundels, or squares for garments; decorative hangings rare. Notable collections: Cairo, London, New York, etc.

COUNTERFEIT ARRAS: Noted in 16th Century inventories, probably painted or stained cloth.

ECCLESIASTICAL: Tapestries woven for churches and cathedrals, usually with Biblical subjects, legends of saints, etc.

ENGLISH: French and Flemish weavers working separately, early 14th Century; armorial panels, etc. 15th Century—much local work; notable Tudor Rose panel, Winchester Cathedral. Mid-16th Century—immigrant weavers at many places; most important looms at Weston and Barcheston, established by William Sheldon, who sent Richard Hyckes to the Netherlands to learn weaving. Barcheston work. Flemish and Italian influence, English interpretation and execution: armorial panels, Biblical subjects, etc.; English county maps. Mortlake works, 1619-1703, greatest English industry; Flemish Renaissance tradition, characteristic contemporary borders; pure straw- (*Continued on page 70*)



An old London town house on historic Cheswick Mall

By Pierre Dutel

STRAWBERRY HOUSE, now the home of Norman Wilkinson, well known British scenic designer, is located in a section of London brimful of historic associations. Next door, at Walpole House, Barbara Villiers, who through the favor of Charles II became Lady Castlemaine and Duchess of Cleveland, once made her home. Hogarth, from whose caricatures we gain our ideas of both the comic and the seamy sides of 18th Century life, and William Kent, the architect, lived nearby. At Walpole House later was conducted a famous school attended by many well-known people, among whom was Thackeray, who used this locale for some of the scenes in *Vanity Fair*.

As may be seen from these pictures Mr. Wilkinson has decorated the house and laid out the grounds after the fashion of the period when Cheswick saw its greatest period of glory. Furnishings are almost all real collectors' pieces from England, France and Italy that he has taken great pains to assemble.

Fine Aubusson and Chinese rugs, curtains of antique brocade and delightful Adam cornices and mantels make up interior backgrounds of rare beauty.



A [illegible] yellow. In this room is assembled a collection of alabaster urns and pedestals

THE dining room, directly above, overlooks the Mall and the Thames. Walls are painted dove gray and green and the furniture is a combination of Sheraton, Chippendale, with a few Venetian pieces



THE house front is typical of the conservative British dwellings to be found in this old section of London—their exteriors unimposing yet sturdy and with a certain definite grace and charm



THE interesting layout of the gardens at the rear of Strawberry House has made them famous throughout England. A series of pools for aquatic plants has been set into the paved areas. White flowers are the favourites, and through most of the summer there is a great profusion of white blooms





AT one end of the garden is an octagonal glass conservatory originally designed by Chippendale and furnished with iron garden pieces. It is set before a square pool [illegible] through

JOINING one level of the garden to another is a well-designed flight of stone steps set between tall brick pillars framing an interesting vista of greensward lined [illegible]

Lewisias—an outstanding native alpine clan



By Florens DeBevoise

In a collection of alpine and rock plants probably no one species calls forth more appreciation then the Lewisias. The fact that they are native American alpines entitles them to a prominent place in our rock gardens and affections and no alpines require less care or give more regard in beauty than they.

As gardeners we are much slower than the British. They have shown a keen and discriminating interest in our native flora and their gardens contain many beautiful American plants which are seldom seen in our own gardens. Perhaps the reason which accounts for this is that we rely too much on methods of cultivation as given in English garden books. We forget that our climatic and soil conditions are totally different and when we use their methods, particularly with alpine plants, failure results and we decide that the plants are not hardy. Many gardeners have mentioned that they have had no success with Lewisias. They admit they have carefully followed English directions for full sun or they have used their own ideas and planted them on a flat surface which is a bad thing for any alpine of rosetted form.

In planting there are three things to bear in mind. First, as with most taprooted alpines, they must have a deep root run with plenty of drainage. Second, a compost composed of leaf soil, loam and a small amount of well decayed cow manure. When this is well mixed, add plenty of sand and stone chips. Third, plant in crevices with a downward slope in partial shade. This last is important as the intense light radiation during our eastern summers is far greater than that in their native northwest climate. From two to four hours of sunlight is quite sufficient for them in this climate.

The two troubles which beset Lewisias are root rot caused by poor drainage and too much moisture, and wireworms. When a plant is infested by this pest the best plan is to lift it, remove the wireworms, trim off portions of the root which have been infested, and pot up the plant until it develops new roots. When the leaves turn yellow and have a dried-out appearance it is a pretty fair sign that wireworms are busy.

Among the evergreen Lewisias, *tweedyi* takes rank as being one of outstanding merit in beauty and size of bloom. The flowers resemble a Waterlily in form and are of a soft salmon-pink, appearing in early spring. The leaves are longer and less succulent in structure than other types.

Lewisia howelli, another evergreen, may be distinguished from other members of the tribe by a crinkly curling edge to its leaves. The flowers have nine petals of a soft buff with a rose stripe. They are charming and produce blooms over a long period. And here is a secret to prolong the bloom of Lewisias producing flowers in cluster heads. When the first bloom is almost spent, break off the stems close to the rosette and at once the little plant sends up new flowering stems to take their place. This year one *Lewisia howelli* in my garden produced 350 blooms by this method and flowered from early May to mid-July.

Lewisia heckneri is similar in flower and form to *L. howelli* except that the leaves are ovate instead of spatulate, and their edges are not crimped, but are margined with stiff little hairs.

Lewisia finchi is another fine type closely resembling *L. heckneri* except that its leaves are more succulent in structure and the edges are smooth. The flowers are a lovely pink with white margins.

Lewisia cotyledon closely resembles *Sax. cotyledon* except that there are no lime encrustations as in the latter. It is a shy bloomer and not particularly interesting on this account.

Lewisia columbianum is found in the mountains of Oregon and British Columbia. The dark green, evergreen, tightly clustered rosettes are very attractive. The pale pink blossoms appear on six-inch stems and the blooming period continues from early May until the last of July. This species and its varieties require more sun than others. *L. columbiana rosea* has the same form as the type, but the flowers are produced in greater profusion and are of a rosy lavender color.

Lewisia leana has slightly larger rosettes than the above and the leaves resemble enlarged pine needles with a flattened surface. The flowers vary from white to red.

Lewisia oppositifolia is a deciduous species from the mountains of California and Oregon. It produces its dainty pale pink blossoms over a long period.

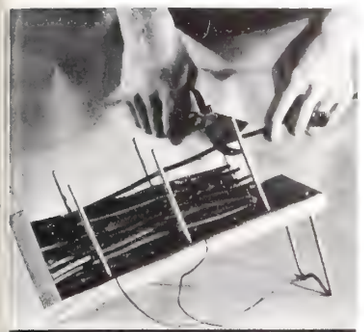
Lewisia rediviva was used by the North American Indians as a food. This type requires moisture during its blooming season and the soil should contain some peat and less sand than is required by other varieties. The flowers somewhat resemble a Waterlily. It loses its leaves when the blooms appear and after blooming disappears until the following spring.



J. HORACE MCFARLAND CO.

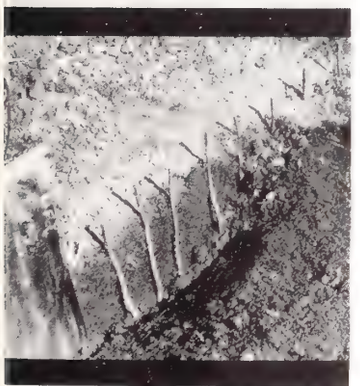
THREE of the best Lewisias are here presented. At the top of the page, *L. howelli*, with soft buff, rose-striped blossoms. Extreme left, *L. finchi*, pink blossoms margined with white. Left, the almost Waterlily-flowered *L. tweedyi*, soft salmon-pink blossoms opening in early spring

An expert demonstrates how plants are propagated











HARDWOOD CUTTINGS

THE [illegible] cuttings [illegible] propagation [illegible] Botanic Garden [illegible] the direction of Montague Free, Horticulturist. At the left is the [illegible] to facilitate the [illegible] of ripened hardwood cuttings

AFTER the ripened wood cuttings have been made and tied in a bundle they are buried in damp peatmoss and stored in a temperature of about 45° until they have formed calluses. The time necessary for this formation varies somewhat but generally speaking the process will take all winter

WHEN the cuttings are removed from the storing medium in the spring their butt ends will show more or less complete rings of callus, and perhaps an occasional shoot of new growth. It is from these calluses that the roots will start when suitable growing conditions in soil are provided

THE fourth step shows the method of planting the callused cuttings in nursery rows out-of-doors. It will be noted that they are set vertically and quite deep in the soil, with their callused ends down. In this location they will develop both roots and [illegible]

NEW young plants that have resulted from following the foregoing steps. From left to right they are: A "single eye" rooted Grape cutting; Bush Honeysuckle; and Forsythia. Many kinds of shrubs and woody vines, and some species of trees, can be propagated quite easily in this manner.

SEED POINTERS

S[illegible] ration before they are in condition to be sown. [illegible] two stages in the career of a Hawthorn: At the [illegible] right, the fruits before maceration of the pulp and [illegible]

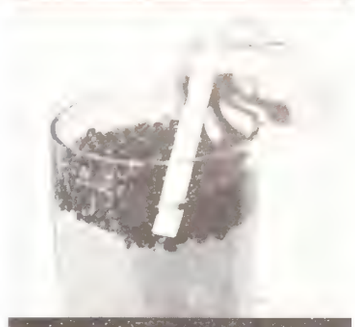
S[illegible] and Dogwood are familiar examples, should be macerated and have the pulp washed off before stratifying or planting. This is done by soaking them in a suitable vessel of water until the pulp definitely softens and then [illegible]

SEEDS in glass-fronted box of moist sand to show method of stratification. This practice is followed with seeds which lose their vitality if allowed to dry and with those requiring a year or more to germinate. The different kinds are kept separate by long strips of muslin [illegible]

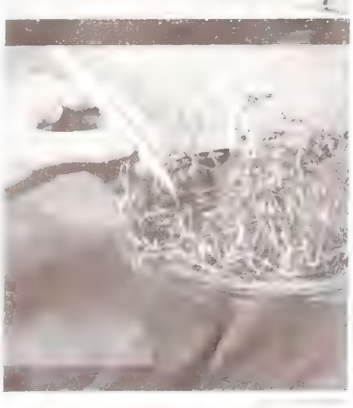
IN THE spring the seeds may be planted in a cold-frame or the open ground in drills made deep enough to enable them to be covered with soil equal to twice their diameter. These drills or shallow trenches [illegible] ly with a pointed label [illegible]

P[illegible] danger to young seedlings is "damping off", the results of which are shown in this pan of Amaranthus seedlings. This is a fungus disease caused by [illegible] poor ventilation and light, overwatering, etc. Its victims wilt down and generally die out completely









Within the walls that gird a quiet garden on Long Island









THE brick-walled garden of John P. Kane at Locust Valley, L. I., exemplifies the successful blending of trees, shrubs and herbaceous plants. Two of its levels are shown at the top of the opposite page. Louise Payson was landscape architect.

THE richness which comes with studied simplicity is everywhere apparent. In the photograph at the left it is achieved by the arrangement of specimen Box, Lilacs, Tulips and Iris, with a few small trees of different kinds used for accents.

EVERGREEN plantings partially inclose the terrace which overlooks the formal pool. Here provision is made for an artificial inflow of water over a wavy stream bed. Beyond, wide grilled gates permit a fair view of lawns and trees.

WHERE the inclosing wall meets the house an arched door invites comings and goings. Here again emphasis is laid on evergreen plantings, so that greenery is pleasantly prominent from the house windows even during the winter months.

The Gardener's Calendar for December

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
In the first place, the site of the rock-garden must be open. It must not be overhung by trees or bushes of any sort. It must not be near trees or big bushes of any sort. If there are unavoidable neighbors, a deep trench must be made between them and the rock-garden, all their roots must there be cut off, and a deep hedge of upright flagstones be sunk underground to prevent their intruding anew.—From *The English Rock Garden*, by Reginald Farrer					1. For a constant succession of Paper white Narcissus to blossom in the house, plant a fresh batch of bulbs every ten days in decorative bowls filled with pebbles and water. Other plants worth having if planted in fibre, are Crocus, Trumpet Narcissus and Lily of the Valley.	2. Before the winter really shuts down, give the compost heap a final turning over with a fork so as to mix in the latest additions to it and hasten their decomposition into soil. A generous sprinkling of slaked lime will help things along and correct any tendency to acidity.
3. [illegible] them caked with dirt [illegible] and they will be hardy next year.	4. [illegible] and cane fruits carefully and tie them to their supports so that they cannot be broken by whipping about in the winter storms. Strips of [illegible] except for this purpose, as they will not [illegible]	5. A mulch of Peat, Humus or other vegetable matter is beneficial in maintaining the soil acidity which is demanded by certain flowers and shrubs. Leave it on continually, winter and summer, and add a little each year to make up for the lower layer's gradual rotting away.	6. Deciduous tree and shrub pruning is now timely for practically all kinds except the spring-blossoming bushes that set their flower buds during the preceding summer. These last will not be injured by winter pruning, of course, but their flower display next spring will be sacrificed.	7. All recent tree wounds of any size, whether caused by accident or by pruning, should be given a coat of heavy paint to forestall decay induced by entering moisture. In time the new bark will grow over the injury, completely covering it; meanwhile the wound is protected.	8. Heavy winter mulching of Peonies is a mistake, as it is likely to result in the plants going "blind" or flowerless. Indeed, no protection is needed after the first year. As a general rule, never allow the crowns of Peony plants to be covered more than 3" deep with anything.	9. All of the ashes from the open fires this winter ought to be saved for garden use in the spring. They are a fertile source of potash, an essential plant food. In applying, scatter them thinly, especially on lawns. Hardwood ashes can be bought by the bag, in case you haven't enough.
10. Trees that are [illegible] earth around their roots may now have trenches dug to [illegible] tate the final digging later on. To guard against drying out, [illegible] litter.	11. Once started, [illegible] winter birds should be maintained, as the feathered diners come [illegible] suddenly deprived of their supply in the middle of the season. Hemp, Millet and [illegible] suet are good standard foods.	12. At any time now you may go over the Gladiolus bulbs that you dug a [illegible] and rub off any adhering earth, bits of old bulb, and the new little bulblets still adhering. After this, sprinkle them generously [illegible] flakes to destroy the wintering over thrips.	13. The [illegible] prepared fibre which garden supply houses sell for planting in [illegible] is excellent for Hyacinths, Narcissi and others. Moisten it and pack well so that the moisture will be retained and not too much air admitted to the roots of the plants as they develop.	14. Seeds of all sorts that are being held for planting in the spring had better be kept in dry receptacles where they will be adequately protected from the inroad of mice. One of the best seed storage units is a box of corked glass phials, recently put on the market.	15. Tangled weed and grass patches make snug winter harbors from which field-mice can forage destructively through the bush fruit garden. A word to the wise should suffice, but if you decide to burn out these refugees, choose a windless day lest you fire the countryside.	16. It is said that the destructive Asparagus rust winters over on the tops of the plants' dead stalks. Naturally, these should be removed and destroyed by burning. Cut at the ground level so the stumps will be out of the way when the fresh crop comes up.
17. Regular rather than sporadic attention to the needs of the house plants is essential to their continued welfare. Alternating weeks of care and neglect will [illegible] House & Garden for details.	18. Small Laurel branches kept in jars or vases of fresh water will last all winter in the house, retaining their form and rich green color for months. Cut them only from cultivated plants, as the [illegible] all the protection [illegible] them.	19. [illegible] Butternut and Black Walnut [illegible] germinate quite readily if planted outdoors an inch or so deep and left there over the winter. The combined action of frost and moisture splits their hard shells and allows the [illegible]	20. As a precautionary measure [illegible] thing to be said for the policy of destroying the cocoons of various sorts found attached to tree bark and other crannies. A stiff wire brush and a keen eye will accomplish this job quite thoroughly in most situations.	21. A monthly examination of the stored Dahlia roots may be the means of saving the whole lot. Signs of shriveling or of rot are indications of the need to change conditions of air moisture, temperature or both. Do not keep them too warm, or they will sprout.	22. Close examination of Apple and Wild Cherry twigs may disclose small, dark amber colored collars or clusters of insect eggs. These will hatch into husky colonies of tent caterpillars if not destroyed. They can be broken away from the bark or the twig cut off and burned.	23. Palms in the house require plenty of light, but not enough to scorch them. Every month at least their foliage should be carefully rubbed clean with a soft sponge and water. If necessary, use a little soap, but be careful to wash it off fully with clean water.
24. Azalea, Rhododendron [illegible] other hardy shrub and tree seedlings growing in the open often benefit by a loose winter covering of [illegible] stabilize the soil conditions. If this is their first winter, a shaded coldframe is the safest place to [illegible]	25. A frequently neglected plant for cold-weather indoor decorations is the common Thunberg's or Japanese Barberry. Its graceful sprays with their scarlet fruit are most attractive and can be cut without remorse because of the plant's strong growing character.	26. A [illegible] house-plant [illegible] Overwatering, poor drainage, sour, soggy, too dense soil. And sour soil is an evil which flowers dislike in the garden. Don't forget that plant roots [illegible] of air as well as food and drink.	27. Tree branches that have grown so much as to cast excess shade over the flower plantings should be cut off this winter while their falling [illegible] the beds. A little such attention often makes a world of difference in the subsequent appearance of the flowers.	28. Cold weather [illegible] the Poison Ivy relatively harmless to most people. But if you burn any of it on the [illegible] choose a quiet day and be careful not to inhale the noxious smoke. Very serious injury may follow if any of this is taken into the throat and lungs.	29. The [illegible] than the cold is what does most of the winter damage to the hardier evergreens, if we except the injury sometimes caused by exposure to drying winds. Hence the precaution of protecting with burlap or other [illegible] erected on suitable frames.	30. If you want to start a few choice seeds especially early, make a box with slanting glass top which you can place in a sunny window as a forcing frame for the pots. Let the glass be so arranged that its upper edge can be lifted for the necessary ventilation.
31. [illegible] heavy tar paper or wire netting will save your young fruit trees from damage by rabbits if the winter proves to be a snowy one and bunny food becomes scarce. Better put these on now if you have not already done so, for rabbits sometimes work fast.						

○ Full Moon, 1st day, 8 h. 31 m., evening, E.
☾ Last Quarter, 10th day, 1 h. 24 m., morning, E.
● New Moon, 16th day, 9 h. 53 m., evening, W.
☽ First Quarter, 23rd day, 3 h. 9 m., evening, E.
○ Full Moon, 31st day, 3 h. 54 m., evening, E.

First Week: Bleak, gray and cold, a definite end to autumn.
Second Week: A flash-back to Indian Summer, followed by a cold northeast rain.
Third Week: No snow as yet, but plenty of bitter wind.
Fourth Week: Stormy—a touch of snow, then rain, and finally sleet.

Old Doc Lemmon says you can't beat the crows

"THERE'S [illegible] bird, an' I can't help admirin' him. Mebbe he's a crook an' a thief an' a gol-derned nuisance, but he's got brains an' sperit an' he knows how to take care of hisself. When ye come right down to brass tacks, a critter thet can stand up ag'in ev'rythin' us humans can do to git rid of him, fair or foul, must hev some purty blamed good stuff into him.

"I've knowed crows all me life, year in, year out. I've watched 'em when times was easy for 'em, like in corn-plantin' season, an' when times was hard in winter. I've seen 'em in fair weather an' foul, but I've never knowed one of 'em yet to look like he was even worried about life, let alone discouraged. Seems like there never was a crow hatched thet didn't keep a full bag o' tricks under his wing no matter whut happened to him. There's a lot to be said for thet sort o' sperit; some folks, I reckon, could stand hevin' more of it, specially these days."

The connoisseur's own Bouillon!

THERE is an ultimate perfection in the blending of Bouillon which is instantly apparent to the taste trained in every nuance of fine flavor. The bouquet that greets you in each spoonful of Campbell's Bouillon proclaims the chef who is master of his Art. It is just such a bland, persuasive flavor as opens the formal dinner or luncheon to the complete liking of guests and hostess. Clear as glistening amber. Invigorating with the tonic richness of choicest beef. Delicately flavored with celery, onion, leek, parsley, herbs and deft seasonings. The extra strength of its beef broth makes it splendidly appetizing and healthful for the regular family table also — and for the sick room!





21 kinds to choose from . .

Asparagus
Bean
Beef
Bouillon
Celery
Chicken
Chicken-Gumbo
Clam Chowder
Consomme
Julienne
Mock Turtle
Mulligatawny
Mutton
Ox Tail
Pea
Pepper Pot
Printanier
Tomato
Tomato-Okra
Vegetable
Vegetable-Beef

LOOK FOR THE RED-AND-WHITE LABEL

NRA U.S. WE DO OUR PART

EAT SOUP AND KEEP WELL

Campbell's Bouillon

GIVE THEM OR KEEP THEM

BUT

GET THEM!

These are but a few of Fostoria's endless glassware creations in addition to beautiful stemware and dinnerware



An amusingly attractive canape and cocktail set that is as convenient at a "stand-up" party as an extra pair of hands.

A beautifully designed, matched bottle set. Decanter, Cordial and Bitters (with squirter top). Choice of colors, or crystal.



A clever hollow-stemmed twelve-ounce beer glass. Lets you serve beer without transforming your dining room into a Rathskeller.

Regardless of the design of your furnishings, this beautiful prismed candelabra will be sure to make itself gracefully at home.



We call it a "Trindle." Countless discerning hostesses call it the most attractive three-candlestick they have ever encountered.

This exquisite Fostoria bowl has an amazingly ingratiating way of fitting itself in with your dinnerware. Choice of colors.

Fostoria glassware comes in both crystal and colors, including the new Regal Blue, Empire Green and Burgundy

Fostoria

THE GLASS OF FASHION

Diary any day before a party

(CONTINUED FROM PAGE 58)

being first filled with crushed ice. Serve on a bed of crushed ice on deep glass platters with quartered limes around the edge. The idea is to make the melons look like bubbling fountains. This is hard to accomplish but gratifyingly pretty if done right.

For the soup provide 3 lbs. of fresh peas, 4 or 5 white potatoes, 6 white onions, butter, one pint of thin cream, one-half pint of thick cream, white bread for croutons, parsley chopped very fine, salt and freshly ground pepper.

Peel and cut fine the potatoes and onions. Put a large piece of butter in an enamel pan; add the potatoes and onions and a little boiling water and cook until quite soft. Cook the peas separately in not too much water and be careful that they remain green. A small pinch of soda is, of course, the trick. When the peas are tender pour off the juice but don't throw it away, you will need it later. Add the peas to the potatoes and put all of this through a fine sieve. Place in a double boiler and keep hot on back of stove. When ready to serve add the thin cream and as much of the juice from the peas to make the soup the right consistency, and salt and pepper to taste. Serve piping hot in hot soup plates with a tablespoon of whipped cream and a few tiny croutons and a pinch of chopped parsley.

The fish in aspic isn't quite so simple. In the first place the aspic has to be made the day before the party. Also the lobsters and shrimps and crab meat should be ordered the day before so that the butcher can deliver them early the morning of the party. Otherwise there wouldn't be time enough to cook the lobsters and shrimps and pick over the crab meat and get the whole thing in the refrigerator by two o'clock which is where it ought to be if it's going to be thoroughly chilled and jelled by dinner time.

Put in the bottom of a soup pot ⅛ lb. chopped carrots, ⅛ lb. chopped onion and a small bunch of soup greens consisting of parsley, chevril, taragon, thyme and bay leaf. Now add a pound and a half of the shin of beef and a pound and a half of the knuckle of veal, cut in pieces. Now put this on a moderate fire and sear slightly, wet with a wine glass of cognac and a bottle of dry white wine and let simmer gently for a while, then add three quarts of water and a calf's foot which has been washed and cracked and brought to a boil in a separate pot of water, and a half pound of ham which has also been brought to a boil separately. Before the liquid actually boils, skim very carefully, and when it does boil, cover and put it on the back of the stove or on a small light and let simmer for five hours, never having it really boil. The next operation is to strain through a fine sieve and let it get perfectly cold so that the fat may be removed. Now pound two chicken giblets and one and one-half pounds of lean beef cut in squares. Put into a big pot, then pour in the stock, previously strained through cheese-cloth. This done, set it on the fire and stir constantly with a beater until the stock boils. Put it on the back of the stove and let it simmer almost imperceptibly for twenty-five minutes or so. At the end of this time pass through a clear wet linen napkin. If it then is not clear enough, clear in this manner: For each pint of stock use one egg-white. Beat the whites slightly until broken up or foamy, add a wine glass of sherry or dry white wine. Pour all this into the cool stock, place on stove again and bring very slowly to a boil, stirring all the time with an egg whip. Then on back of stove to simmer for ten or fifteen minutes. Pour once more through a wet piece of linen. In other words make a perfectly clear aspic.

The fish part is easier. Order one pound crab meat, two lobsters of about two and one-half pounds each, and three dozen shrimps. The lobsters should be washed and plunged into boiling water containing a tablespoon of salt, then boiled twenty minutes. The shrimps are washed and plunged into boiling water and cooked for twelve minutes. The crab meat is purchased already cooked and supposedly picked over by the fish man. It must be carefully picked over again, however, so no particles of shell or grit are left. When the shrimps are cooked, wash them in cold water, pull the heads off and remove shells, and take out the intestines, which are found along the middle of the back.

When the lobsters are cooked, wash them in cold water and let them get cold. Then chop off the claws, split the lobster lengthwise, remove and throw away the stomach and the intestines, which run from the base of the tail to the stomach. Crack the claws and remove the meat. Take out the meat from the body and slice it in thin slices with a silver knife. Have ready to use a bowl of lobster meat, thirty-six clean shrimps, the crab meat and the stiffly jellied aspic. Now take two molds shaped like fish. Put the stock on fire just enough to melt it. Put a peppercorn in each eye of the fish mold, and split the shrimps lengthwise with a silver knife. Place them in the bottom of the molds to imitate the scales of the fish and then pack in alternatingly the crab meat and the lobster meat and the rest of the shrimps, until the molds are more-or-less filled. Then taste the aspic and season to taste with salt and pepper. Pour it into the molds until they overflow. Put them in the ice box with a sigh of relief, and solemnly swear you will never make that dish again.

The sauce to be served with this fish aspic is just a delicious tart French dressing which has been poured over a bowl of very finely chopped water cress. If your guests aren't impressed, they simply are not gourmets.

For Poulet Patron take four broilers or four very young roasting chickens cut up as for frying. Use only the legs, second joints, and breasts. Put the other parts on to boil in cold water with a few soup greens. You will need this stock later.

Other ingredients: One lb. fresh mushrooms, two or three shallots or white onions, one pint of cream, four egg-yolks, six truffles, parsley and chevril, one glass of sherry or white wine,

(Continued on page 62)

For people who "have Everything"

Making movies is his new hobby

● He didn't know he'd been missing anything so interesting. He feels quite creative—he presses the button and captures forever the thing that appeals at the moment. In his own home movies. Family, friends, sports and travels are always providing him with fresh inspiration.





She loves to show them

● She can make just as good movies as he can, because it's really the camera that does the trick for both. And looking at the pictures on the screen—the record of her growing family, the far-away scenes brought home—is entertainment that never grows old.

Here are the little actors in the play

● No question about it, the children win out as the stars of home movie dramas. What could mean so much to parents as these vivid action records? And you should hear the children chuckle at their own performances on the screen.





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Fine metals and luxurious leather distinguish the "K" and proclaim its excellence. Loads with full 100 feet of 16 mm. film. Price (case included) from $110. Eastman Kodak Company, Rochester, New York. If it isn't an Eastman, it isn't a Kodak.

Ciné-Kodak "K"

Eastman's finest movie camera.



SCHUMACHER FABRICS

have been awarded places of honor in W. & J. Sloane's "House of Years." The love seat and two chairs in the living room are covered with soft, white chenille cloth in a new "coffee-bean" pattern. The decorator chose Calla Lily damask in eggshell for draperies in the master's bedroom, and silver-gray and rose striped taffeta in the boudoir. The daybed in the daughter's room boasts a lustrous diagonal-weave serge, and there's a lovely Mimosa-yellow velvet easy chair. Other distinctive Schumacher fabrics and trimmings are used throughout the entire house for upholstery and draperies.



F. SCHUMACHER & CO.

Schumacher drapery, upholstery fabrics and trimmings are obtainable only through decorators, upholsterers or decorative departments of department stores . . . Offices at 60 West 40th Street, New York City. Also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids and Detroit . . . Schumacher fabrics are also on display at the Permanent Exhibition of Decorative Arts and Crafts, Rockefeller Center, New York City.

Diary any day before a party

(CONTINUED FROM PAGE 60)

one liqueur glass of cognac, salt and pepper, olive oil and butter.

Season the pieces of chicken with salt and pepper. Fry them to a golden brown in a little hot olive oil. Take them out of the pan and pour off any oil that may rest. Replace the oil with a good big piece of butter and put the chicken back in the pan. Pour over this a glass of sherry and a liqueur glass of cognac and let it simmer. In a separate frying pan put a lump of butter to heat and brown in it very lightly, the onions chopped fine. Add the mushrooms, which have been peeled, washed, dried and chopped fine. Pour a cup of chicken broth over this and let simmer ten or fifteen minutes. In the meantime boil the truffles in white wine for five minutes and chop them also very fine.

The chickens should be tender and thoroughly cooked but not allowed to cook until the meat falls off the bones. When you think it is done, pour the juice off into an enamel saucepan, add a lump of butter to the chickens and keep them hot in the oven. Now pour the mushrooms and their juice into the chicken juice and pour into this a pint of cream. Let it simmer a few minutes but don't boil it. Season to taste, remove to corner of stove, add the finely chopped parsley and chevril and the truffles. Beat the egg yolks in a bowl and thin them with a little cream. Pour into the hot sauce slowly and stir furiously to thicken the sauce. Place the chicken dark meat on the bottom, white meat on top, in deep meat platters and pour the sauce over all. Decorate with parsley and serve at once on hot plates.

With this serve string beans which have been cut down the center and have had both sides cut off with a sharp knife. Put into furiously boiling water with a very tiny pinch of soda and salt and cook for not more than ten or fifteen minutes at the most. Melt a large lump of butter in a pan, add the thoroughly drained beans, shake them well up in it and serve at once.

For the mixed salad wash the escarole, chickory, lettuce, romaine, water cress, and endive and only use the tenderest parts. Cut up with a silver knife and dry one way or another. Set in the vegetable part of the refrigerator until it is ready for tossing. Make your own idea of a French dressing, for no two people seem to agree on this subject, but I do thoroughly think that red wine vinegar, the kind they use in cheap Italian restaurants, is a great improvement. And if you don't frequent Italian restaurants, try adding a little red wine. You will undoubtedly make it the way you like it, but one thing that is essential is to thoroughly toss the salad in a big bowl and put in a lot of finely chopped fresh tarragon and chevril.

Praline custard has an aggravating way of not always turning out as it should, especially if it is being made for a party. Don't let it get the better of you, however, but just be prepared to make it over again. Have a large supply of eggs and milk and burnt, sugared almonds in the house just to be sure.

Make the custard part early in the day and put it in the refrigerator so that it will be thoroughly chilled by night. Heat three pints of milk in a double boiler with twelve level tablespoons of granulated sugar. Separate yolks and whites of a dozen fresh eggs, being very careful not to let any of the yolks get into the whites. Put the whites away in the refrigerator and concentrate on the custard part. Beat the yolks well, but not until they are foamy, and pour them gradually into the scalded milk, stirring all the time. Keep on stirring until the custard makes a thick coating on the spoon. Remove from the fire and keep stirring for a few minutes. Add vanilla flavoring when it is cold . . . into the refrigerator it goes.

To make the meringue, first caramelize two angel cake tins. Light the oven which has to be a moderate temperature to bake the meringue. Pound the one-half pound of burnt, sugared almonds until they are very fine. Now beat the egg-whites in a big bowl until quite stiff and add the twenty-four level tablespoons of powdered sugar gradually, just as if you were making meringues. When this is done add vanilla and very gently fold in the powdered almonds. Put the mixture gently into the caramelized molds and place the molds in a roasting pan filled with hot water. Set it in a moderate oven and bake for one hour. It then should have risen quite high out of the pan. Take the molds out of the pan of water and let the soufflés cool in the molds. They will fall a little bit. If they do sink in a miserable heap, however, the only thing to do is take it philosophically and repeat the whole process. It is bound to come out right the second time. Put them in the ice box right in their molds until about an hour before serving.

Turn them carefully out into deep bowls, having first placed them over a hot blaze for a second to loosen the caramel. Pour lots of custard around them. The islands will float on top.

Tiny little squares of white cake iced with pale pink twice cooked frosting and decorated with tiny silver balls will make life just a little more complicated in the kitchen but the party will be just that much more of a party.

Serve perfect strawberries with their stems left on, in little straw baskets lined with calax leaves—but you will have to take a trip over to Paris to find the little baskets.

ERRATUM

In showing views of the gate-lodge on the J. M. Kaplan estate on pages 50 and 51 of our October 1933 issue we erroneously gave the location as Greenwich, Conn. This property is really at Croton-on-Hudson, N. Y.

Here's a New Gift that says....

FRIENDSHIP . . . HOSPITALITY . . . GOOD CHEER

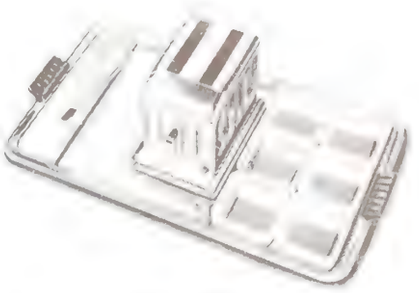
It's the perfect 1933 gift—the new Toastmaster Hospitality Tray—because it's really in tune with the times. It's good looking. It's practical. And it carries the feeling of friendship, hospitality, and good cheer. It's the modern successor to the chafing dish as the center of year 'round informal entertaining.

The Hospitality Tray comes to every party laden with six crystal clear glass dishes heaped with appetizing spreads, relishes, pickles, or salad meats. There's sliced white and rye bread. There's a clever knife-and-block for trimming and sizing the toast.

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The Toastmaster Hospitality Tray. The New Toastmaster with the Flexible Clock on a handsome chromium Tray, with six glass dishes for spreads and relishes, and a clever knife-and-block for trimming toast. The Hospitality Tray complete with two-slice Toastmaster: $19.75; with one-slice Toastmaster: $15.25. The Hospitality Tray [illegible]





Just Desserts for Christmas

SO *much* depends on that last morsel that "rings down the curtain" on the holiday repast—that final appeal to the all but wearied appetite. And the only *just* desserts for anybody's Christmas are—well, aren't they just mince pie and plum pudding? Let us resolve this year to climax the feast with one or the other; or, if you please, let the table groan with *both*.

There is a way to assure their authentic flavor. From the "57 Varieties" choose Heinz plum pudding, which comes from your grocer ready to heat and serve; and Heinz mince meat to fill a pie to send minds flitting back to childhood's gustatory high spots. By using the very methods, and the very same wholesome ingredients used by olden-time family cooks, Heinz achieved what had been supposed impossible—precisely duplicated the products of those glorious early American kitchens. *Do* try one, or both, and vindicate my enthusiasm.

Josephine Gibson

P. S.—For a festive pudding variation, try Heinz fig pudding or date pudding.

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The house of second chances

By Montrose J. Moses

I BEGAN to laugh as I sat in the generous amplitude of a chair that was meant for ease and comfort. I had been very angry with it. I had in fact been in a sweat of irritation. And when I came to think about it, I realized that the chair was a perfectly good haven for humanity, but that it was the pesky cigarette ash tray that had done the mischief. It was one of those Indian affairs, half leather and half illegitimate metal, which clung to the elbow of the chair as though sucking the life out of it. The thing was stunted in its intention; it was entirely too small to hold a cigarette; it couldn't catch the first blob of a cigar-ash, it tinkled if my cuff-button chanced to ring on its gilt and guilty surface, its fringed leather edge tickled the hand. Its intended excellence was what mars too many friendships—it stuck too close. If it wasn't in the right spot for you to flick ashes easily without spilling onto the carpet, you had to get up from your ease and pull at it. It possessed a perfectly commendable use, but it was obstinately too well-intentioned—much to my own discomfort. And I blamed the innocent chair for it—a chair of excellent design, of color soothing to the eye, that sought out every wrinkle of your curves to give you rest. "I apologize most humbly, chair," I said, as I rose and flung the dinky ash receiver out of the house, I cared not where or whither.

It wasn't my ash receiver. It came with the house I rented and I gladly, willingly added it to the "damage column" which I keep for settlement at the end of the season.

EVIL DEEDS

Another day came and again I was in nettled mood. I was standing by a window, looking out across country at the vagaries of the summer sun. No one living should miss such pervading warmth, which I was sure was making the Rose bushes bloom a deeper color. Even the leaves chatted about it. It was just that kind of day. The clouds were fleecy and the shadows cast by them on the green hills were fleecy too. But somehow I fulminated against my landlord. "Why, in heaven's name, should any sane person put a window here or build his house in such a position," I grumbled, "when there is such a gift of God actually begging to get in. This room is in what I call a mellow darkness, when it should be open with its windows to catch every glint of golden glow from the garden!" Then suddenly I became aware that I was holding back a pile of drapery, on a day when one shouldn't hold back anything one doesn't want to. The curtains were of a peculiarly opaque material, something I recommend only to those with weak eyes. It would have been an impossibility for the sun to *soak* through in a month, to say nothing of beaming through on the instant. I gave a yank to the curtains, and, as is the way with some windows, the entire thing came down upon me, weighty with dust. I called the maid and out it went too! Again I laughed, and had to bow humbly before inanimate things "Room," I said, "it wasn't your fault. You are just the right proportions. Whoever planned you had an unerring instinct about windows." And that's how we recurtained the house.

The third stroke was the one that brought me to my senses. It was out on the porch. I was lolling in the hammock, and twelve miles off, on a straight line, there was a spire of the village church. At least, I could see it if I stood about a step or two from where I lay, easily balancing a novel between unsteady fingers which did not know whether it was worth being courteous to the eyes and hold it there much longer. There was no particular reason why I wanted to see that spire at the moment. There are not many particular reasons, at such moments on a summer's day, for anything. But my temper was ruffled. "Why *did* they put a house behind trees, when there were vistas to be had for the bare use of common sense. I won't even ask permission," I said, as I rose determinedly and sought the gardener.

TWELVE MILE VIEW

All that afternoon we cut through interlacing branches, to that spire some twelve miles away—not haphazard cutting, but as though scene and trees meant something to us. With the result that toward sunset, I lay back in the hammock and saw the spire etch its way into the glow of the scene. The house was in a perfectly happy position, in fact the only one for the lay of the land. But here was a situation much like the problem of hair-cutting. Sometimes you don't know what a noble head your boy has, because of the mop of hair that needs thinning out.

Then it was that I uttered the phrase which hits the whole matter in the center. Most houses need to be given second chances. I took the ash receiver away—a perfectly good chair; I pulled the curtains down—most regal windows. I thinned out the matted branches—a sweep of landscape for a painting! These now had their second chances. It is almost a human problem after all, for houses and landscapes have personalities. So we looked over this house we had rented and made a vow that whatever it cost us, we would give it a second chance. It was therefore with no misgivings that I wrote down upon the debit side of the summer ledger: "Item curtains destroyed" and "Item curtains replaced."

There was a gorgeous window in that house overlooking the most velvety of formal gardens. I shuddered to think of what would happen to the glass should a stone cast by my son go astray. But that window was a huge frame within which, as I looked out, there bloomed tier upon tier of Hollyhocks and Phlox of varied hues that gave harmony to the eye. But one day I chanced to reverse the picture. I was coming *from* the garden, and through that sheet of glass I looked within. That's a most important consideration. My whole taste was upset by what I saw—long shelves of minerals, and cases of nondescript butterflies, and pressed flowers shaped in monuments of family memorial. And above this

(*Continued on page 65*)



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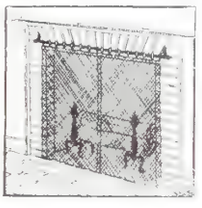
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★

The house of second chances

[illegible]

I could see [illegible] suggestion. "It's not your house," the [illegible] suggested. Nevertheless, the room looked, on entering, [illegible] I knew had not been opened since the last hurricane, for the handle came off at the first pull, and the screws in the bolts chattered, while the hinges gave a screeching groan. The honeysuckle pecked around the portals and flung its fragrance into the musty atmosphere. The [illegible] held the family Bible, the Encyclopedia, the Materia Medica, and assisted at several paperback novels and an almanac of several decades ago. These were gathered up and put into a cupboard, and I dressed those shelves in livelier and more satisfying fashion.

"Here seems to be one thing I do not care to change," I said. "This house has one exquisite virtue. When the rooms were wired for electric lights, [illegible] was in charge knew where to place the sockets." I had lived in houses where, when the lights were turned on, the most tantillizing shadows were cast. One could never read by a lamp without having to hug the stand in order to squeeze from beneath the hideous shades enough light to see by. But, in this old house, wherever the hand reached, there seemed to be an electric connection. They had evidently turned everything of the oil lamp variety into an electric appliance. Not only were the old lamps modernized, but queer shaped bottles had been drawn into service, and jugs also. And somehow these queerly assorted odds [illegible]

[illegible]

[illegible] very angle of the furniture may irritate one, may take away from the proportions of a room. Some people think that corners are made for beds. They will close up for good a perfectly necessary window in order to have the bed out of a draft. We did more rearrangement of the furniture that year than at any other time of my years of renting, and the house rose gratefully to the occasion. I kept a ground-plan of our trepidations. For we made a resolution that when the season ended, we would restore [illegible] condition. "But you must grant," I said, after the last change had been noted, "that it *is* a different place. You can really see, as we now have it, the original beauty of the architecture. There is not a window that hasn't its symphony, there's not a room that hasn't its appropriateness."

"But," said the voice that acted all [illegible] masquerading as a different personality. "That [illegible] I declared. "The fact of the matter is [illegible] and have brought it back to its essential nature. That's really what the decorator tries to do. I shall give our landlord a [illegible]

"Yet he's lived here for years," was the next remark. "He seems to have liked it. I wonder why he ever let you have it this summer? No one seemed to think he would."

"Maybe," I thought, "things were beginning to get on his nerves, and he imagined a change of scene would make it look better." But [illegible] in its original state of cluttered sin[illegible] garden fitly placed to catch the summer breeze. The blinds needed painting. The vines and bushes needed pruning. "It's my opinion," I volunteered, "that if a house is going to shelter you, you should in turn protect it." "But I suppose he doesn't like your blue shutters and the blue barrels for the drains?" "The house doesn't seem to mind," I answered, stepping back in the roadway to catch a glimpse of my improvement.

"Of course," I said a few afternoons later, "I suppose legally I haven't any right to screw this knocker on the door, but I do believe it would make it more hospitable, don't you?" And somehow the door took on a more human quality as the sunlight caught the color of the brass. I had rented a wilted house and it was breathing life anew.

THE END OF SUMMER

So the summer went. "When," someone asked, "are you going to dismantel?" "I'm not going to," I said determinedly and resignedly. "He's got to take it as it is, or else sell it to me. He won't mind leaving it as it is when he knows I shall want to rent the house again next year." I wrote my landlord, asking him to come out to see me. He reached the house one day when we were having a tea party on the lawn. "What will he think?" said one of the neighbors, as she spied—which is the way with some neighbors—a family pewter tea urn on one of the tables. "They treasured that teapot mightily; they hardly ever used it." It was we—it seems—who were giving it its second chance, and it was doing to perfection what it was made for. "I like the warmth of the hot water," it seemed to say. "I think you know everyone here," I said to my visitor. His eyes scanned everyone and everything. I had misgivings that even before he went indoors, he might be looking for the owls. He sighed. "No, not everyone." I chuckled inwardly. I knew the reckoning had come. We went to the room I had chosen for my study. "I made certain changes, thinking you wouldn't mind," I began, "and of course there have been a few mishaps." "What do I owe you?" he whispered. "How do you mean?" I queried, but my heart was bounding with expectant joy. For you'll find that it is a spiritual gain to give a house its second chance. We wandered through the rooms, upstairs

(Continued on page [illegible])

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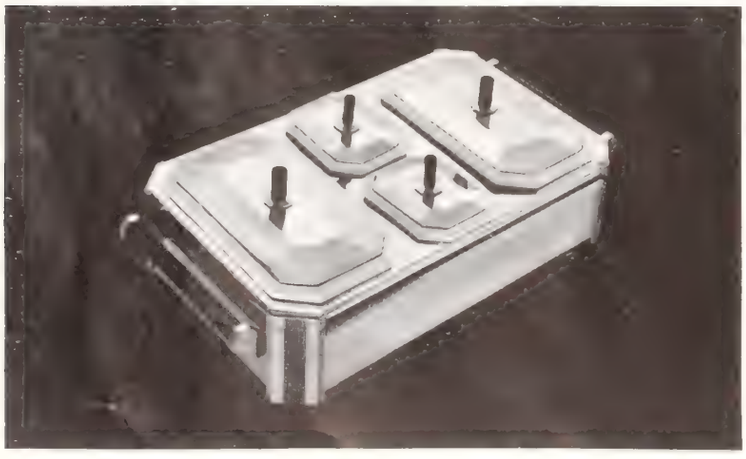
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50,000,000 little fishes

(CONTINUED FROM PAGE 64)

rivers begin to recede, the fish buries himself in the mud, building a sort of cocoon or casing and leaving an air hole to the surface. There, without food or water, the creature will lie dormant until the next wet season comes and the river floods once more.

Just how long he can survive a dry spell is not known. But at Bellevue Hospital, where experiments are being made with one, it has been living in its natural mud cake for well over eighteen months without signs of decline and gives every promise of rounding out two years of a waterless existence. Which is pretty good for a fish!

To be sure, I am speaking now of a tropical that is really not available yet to the average fancier. There are several at the New York Aquarium and there may be a few elsewhere, but they are not on the market. In time they probably will be because this business responds to the law of supply and demand just like any other, but right now the Lung Fish is an oddity in this country.

Nevertheless, there are others that can be obtained who have habits quite as interesting in their own way. For example, the *Periopthalmus koelreuteri* or Mud Skipper—another fish that can be drowned—is now coming on the market commercially and should prove exceedingly popular with those who enjoy the bizarre. In appearance it is the drollest fish I have ever looked at—and one who astounds you by brazenly winking at you after a long, stony stare. Its eyes are amazing things, bulbous and protruding when at rest and very mobile. At one moment they are close to the head where eyes ought to be; then they may be suddenly drawn right into the skull—or shoved out at the end of a flexible periscope at will. Fixing one eye on you and never moving it, the Mud Skipper will revolve the other in a complete circle in his never-ending quest for food, and after watching his antics for a short time, you begin to go ga-ga yourself. Indeed, one look at this fellow would drive Ben Turpin to suicide.

OUT OF WATER

But these are only a few of the Mud Skipper's tricks. Unlike any other true fish, he spends most of his time out of water—not of necessity as does the Lung Fish, but from pure choice. His tank should have more "land" than water in it, with a stone or thick twig for him to sit on, and that is where you'll find him most of the time. At intervals he'll slither in and take a dip, but very soon he'll climb out on the sand again. A favorite posture is close to the edge of the pool where he sits with his tail in the water and the rest of his body on land, waiting for insects. It is believed that the construction of the tail enables him to breathe through it.

As the popular name indicates, this fish skips or hops around in the mud, making very good progress. In a hurry, he'll jump a foot at a leap; other times he will shuffle along in a more leisurely manner. But whether he is busy or at ease, he is truly an amazing creature.

Another amusing fish is the *Toxotes jaculator*, the Shooting Fish from Southern Asia. I had probably the first pair brought into this country—a distinction which set me back $50—and I trust that they will soon come into demand so that others can enjoy them at a more sensible price. The Shooting Fish is a crack marksman who gets his food by his skill. Lurking near the surface, he waits until a fly or some winged insect alights on a nearby branch and then he spits a jet of water at the prey which knocks it off its perch, wets its wings so it can't escape, and enables the Toxotes to amble up and devour it. I have yet to see one miss his target, and if I had a grudge against the fly-paper manufacturers, I'd flood the country with Shooting Fishes and put them out of business.

35c TO $5000

Entertaining as such feats are, however, they are not the elements which have developed this hobby to its present nation-wide popularity. In time the fancier who can afford them naturally gravitates toward rare and unusual specimens, and there are scores of wealthy men who never hesitate about paying anywhere from $35 to $150 a pair for fishes of this character. For the tropical fish fancy attracts all classes and even a cursory list of some of the millionaires who are deep in it would be extremely impressive. Be that as it may, the bulk of the fans are probably boys of high school age, and you will find that the fishes they can afford to buy are the very same ones which make up the backbone of the millionaire's collection. They comprise such species as Gambusia and Guppyi at 35c to 50c a pair (one dealer sold 60,000 of these Guppyi to the chain stores last year!); Platyi at 75c a pair and up; Swordtails, Paradise Fish, Danios, Rosy Barbs and others at around $1.00; Mouth Breeders, Scalares, Blood Fins, Panchax, Black Mollimesia and many more ranging between $2.00 a pair to $3.50 or so. Even such curiosities as the Chinese Walking Fish can be had as low as $2.00 a pair, larger, mated pairs costing around $7.50. So the appeal of this thing is not in the higher brackets.

The real fascination is in breeding, and whether you have costly fishes or cheap ones, that lure remains. Anybody can start the tropical hobby with five dollars and be completely equipped. As a matter of fact, you can get a pair of Guppyi, a tank and some food for two dollars or less, but that's sort of a half-baked way to go at it. Five dollars will buy a good tank; five or six pairs of live-bearers; sand; food; oxygenating plants; a dip net—everything you require. Thousands of people start that way and build up quite a collection of fishes without any serious drain on the purse—even those who could afford to be lavish. Yet such is the grip of the hobby that, despite this perfectly reasonable leeway, one amateur of my acquaintance spent upwards of $5,000 on his collection of fish in his first year; another had a sizable extension built on his house to accommodate his display.



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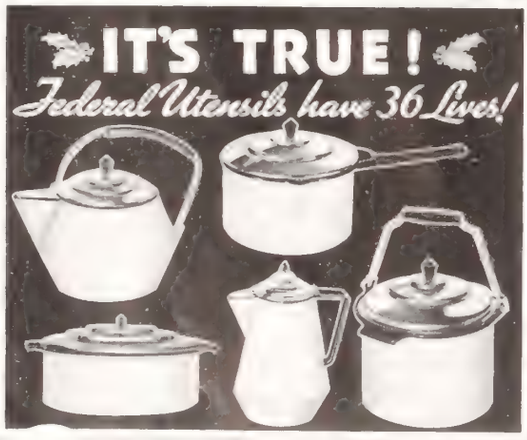
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Cheese to add that final fillip for the epicure

(CONTINUED FROM PAGE 43)

Swarin, who said, "A dessert without cheese is like a pretty girl with only one eye", when we think about finishing off dinner with just the right touch? Nothing I know of will leave quite so pleasant and lingeringly satisfying an after-taste as a bit of Roquefort or Gorgonzola as the complement to a meal. Any of the blue veined cheeses such as those mentioned, and Stilton, the aristocrat of the English group, served with plain, salted crackers, does the job of blending together all of the previous part of a dinner with an ease and agreeableness that's hard to match. Or try, if you enjoy completing your meal with an old-world touch of epicureanism, a wedge of Camembert with a fresh pear or apple. And another nice way of serving cheese for dessert, is to arrange on a large platter, with one eye on an interesting still life, a colorful collection. An Edam, a Pineapple cheese, some Gjetost, Cheddar, Vermont Sage, these will help you get some effects in your service. There are really few serious limitations of suitable varieties of dessert cheese, but such types as Limburger, German Land cheese, Hungarian Liptoer, mostly because they taste best with solid pumpernickel can't be admitted.

What to drink with cheese has been a very grave problem until now that we have beers and wines again. Cheese is probably the most excellent background on which to display a fine wine, and coming at the end of a dinner meal, it is safe to save the finest of the vintages for this course when enough has both been eaten and drunk before to give undivided attention to two such delicacies. A very helpful guide I have found to follow in the service of cheese and wines, is that the stronger the cheese, the stronger the wine should be. That however may not work out so comfortably for some of you who I know will be inclined to some such cheese classification as inoffensive, offensive and brutal, while among many of us the grouping is mild, moderate and strong. However in both categories we will find the same cheeses, and so I will indicate to you how my guide works. With Burgundy I find it excellent to serve Port du Salut, while with Gruyère, or any of the Petit Suisse type of cheeses such as French Brie, claret is usually best.

STRONG COMBINATIONS

With the stronger cheeses such as the English Cheddars, Cheshires, a light, tawny Port forms a fine companionship, while old vintage Port and Stilton is nothing less than a heavenly match. Sherry is fine with white Cheshire. Pont l'Eveque, Roquefort, Gorgonzola, all fall into the class of really strong cheese. But don't let the fact that a cheese has an aggressive bouquet of its own frighten you into thinking that it hasn't its place next to a really fine wine. One doesn't often spoil the effect of the other, however, it is a good plan to remove the cheese from the table as soon as everyone has been served.

Those cheeses like Pennsylvania pot, Liptoer, Limburger, that are forever mated with heavy, dark breads, pay the highest gustatory dividends when washed down with generous libations of good beer, and while we are on the malt list, I'd like to remind you that ale may be substituted for wines in many of the English cheeses that have been permitted to reach the bruta stage. And any time that you are caught unawares with an empty cellar don't hesitate to serve good, strong hot coffee, which can be honestly used as a very good pinch hitter for practically all cheese. The distinctive flavor of both these foods blends very harmoniously on the palate.

Now that we have settled the problem of what to drink with our cheese we can worry about what to eat with it. With the grand collection of wafers and biscuits of all degrees of sweetness and spiciness that simply abound in our markets, it is important only to mention certain broad don'ts for service with cheese. I always like to give the cheese a chance to speak for itself, and so I usually select the plainest crackers, whether of the dark or light toasted variety, that I can. Certain flavored additions such as poppy seeds, celery salt, caraway seeds do blend well with some kinds, but more often they stick out like a sore thumb and constitute nothing but an abomination.

WITH MILD CHEESE

White or light graham breads, fried in butter and then spread are bland enough for the mildest cheese, and generally quite safe for most cheese but when pumpernickel is needed to achieve the full measure of flavor, very little or in fact nothing I know of can be substituted. Limburger and white bread, fried, toasted or anything that might be done with it is anathema.

And now that I'm about ready to leave your cheese party, and am waiting my turn to say good-night, and tell you what a grand success I think it has been, it flashes through your mind that you've got quite a bit of the stuff left over, and you begin to wonder what's the best way to keep it so that it won't spoil. That is a problem, and of course you know that cheeses that have once been opened will not keep as well as those that are still without their seals broken. An unopened cheese can be kept almost indefinitely inside the mechanical refrigerator. But once it has been tasted the handling is quite different. For any pressed cheese the best plan is to wrap it in damp cheese cloth, thoroughly wrung out from any surplus water so that the cloth feels quite dry to the touch, then wrap again in waxed paper or foil and place cut side down in the refrigerator. An Edam, that has its top removed in a fluted section, can be continually scooped out, the top replaced after each serving, and it will keep perfectly until there isn't any more.

Fresh cheese, such as Camembert, cream, cottage must be eaten with dispatch, and the only treatment in the meantime is a loose wrapping to prevent new molds from forming and minimize drying out. Any of the blue veined types usually do best kept in a dry, cool cellar, loosely wrapped or

(*Continued on page 78*)



If a-hinting you must go...

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Minuet, perhaps. A stately Early American with the charm and simplicity of Colonial days. Or Wedgwood — an Adam design in tracery as delicate as fine lace. Or that romantic modern, Empress. Or Gadroon — International's latest — an authentic reproduction of 18th Century English Gadroon silver.

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NRA SELF-STARTING ELECTRIC CLOCKS

Know the tapestry terms

(CONTINUED FROM PAGE 51)

berry reds typical; Biblical, classical, and other subjects, notably the Acts of the Apostles from Raphael's cartoons. Many 17th and 18th Century weavers established near London: Poyntz family, John Vanderbank, Peter Parisot, Paul Saunders, etc. Royal Windsor Tapestry Works, 1876-87, under Queen Victoria's patronage. Merton Abbey Works, established 1885 by William Morris, the pre-Raphaelite artist, who wove arras in Gothic manner; designs by Burne-Jones, etc.; later Merton technique, changed.

ENTRE-FENETRES: Narrow panels to hang between windows.

FEUILLE DE CHOU: Cabbage leaf; design with very large curling leaves.

FLEMISH: Greatest school of tapestry weaving, 14th to late 18th Century; influenced all countries. 12th Century—factories at Brussels and Lille; Arras weavers arrived 1477, thus adding to Flemish supremacy, dating about 1460-1520; classical and hunting subjects characteristic. Enormous output for all Europe from Brussels, Bruges, and Tournai, as well as Oudenarde, Douai, Ghent, Lille, Louvain, Valenciennes, etc. Raphael's Acts of the Apostles completed, Brussels, 1519. 17th Century—many weavers immigrated to Gobelins and Mortlake; 16th Century cartoons reproduced with Baroque borders; Teniers' subjects popular; Louis XIV Brussels—verdures with personages. 18th Century—little work; last shop closed 1794. See Acts of the Apostles.

FRENCH: Early looms at Poitiers, Tours, Limoges, etc. 14th Century—at Arras and Paris; noted Angers set—14th Century; the Apocalypse set—14th-15th Century. 15th-16th Century—subjects, country life and sports. Fontainebleau works, 1535, to about 1565. Italian and French artists; style, French; grotesques typical. Paris works continued until late 17th Century when France supplanted Flanders in tapestry making. 16th-17th Century—work at Aubusson, Fellentin, Maincy, Nancy, Rheims, Tours, etc. 17th Century—Beauvais and Gobelins established; designs by Boucher, Coypel, Fragonard, etc. Mid-18th Century—smaller panels and upholstery characteristic. Louis XV designs imitate fineness of painted texture. National Manufactures supplanted Royal Manufactures after the Revolution; designs by contemporary painters. See Aubusson, Beauvais, Gobelins.

GERMAN: Primitive tapestry weaving persistent from Byzantine and Romanesque periods. Gothic and Renaissance work shows naïve directness in coarse home-craft, or accurate rendering of Dürer's prints. Decorative designs in flat drawing. Different textures for flesh. Warp twisted to outline figures. Embroidery stitches and cut pile added for garments. Nuremburg work, 14th Century; slight Franco-Flemish influence; 15th Century, prolific; 16th Century—sharply outlined designs by Wohlgemuth. Strassburg and Basle work, similar; fantastic animal heraldics; scenes with explanatory verses. 16th Century—Dürer's influence preeminent; Bibical subjects; wild men and women. 17th Century—Flemish and French weavers intermittently at Munich, Dresden, and Berlin. 18th Century—Dresden, Würzburg, and other centers. Little silk or gold used; some linen. Colors, few and strong.

"GOLDEN AGE OF TAPESTRY:" About 1460 to 1520 in Flanders. Transitional design from Gothic flatness to Renaissance perfection; tapestry weaving then an art-craft, made all of wool, or wool with gold and silver thread; little or no silk.

GOBELIN: Tapestry noted for its dyes, especially rich scarlet, used by Gobelin family, 15th-17th Century. Early Gobelins by Flemish weavers: classical and Louis XIV subjects, etc. Several Paris workshops joined as State Institution, 1662, Charles Lebrun, first Director. Monumental sets made for the State in successive period styles. 16th Century cartoons woven with 17th Century borders. 18th Century—Watteau, Boucher, Coypel, Oudry, and other artists; smaller tapestries in vogue, copies of easel paintings. 19th Century—copies of paintings by Raphael, Correggio, etc.; contemporary portraits; framed pieces hung flat. 20th Century—old cartoons reproduced, Gothic, Renaissance, Boucher's, and modern subjects.

GOBELIN BOUCHER: Tapestries woven at Gobelins, France, from paintings by Boucher.

GOTHIC: Tapestries made in the Gothic period, 1100-1400, or in the Gothic style.

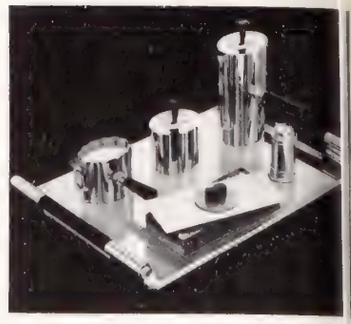
HEBRAIC: Bible records use the word tapestry for any decorative hanging, whether woven or embroidered. Egyptian influence probable in magnificent Temple hangings, veil, and Tabernacle curtains.

INDIAN: Tapestry-woven rugs very ancient; high-warp looms; East Indian rugs possibly used as curtains by Crusaders returning from Orient.

IRISH: Small manufacture in 16th Century, Flemish weavers at Kilkenny. 1667-77, Royal Tapestry and Linen Manufactory, Chapelizod, Dublin, Colonel Richard Lawrence, Manager; French and Flemish weavers; taken over by Christopher Lovett, 1677-89; continued by his wife until 1692. About 1730, tapestries made by Robert Baillie, Dublin, for new Houses of Parliament; cartoons by Van den Haven, defense of Londonderry and Battle of the Boyne. About 1768, some small panels made in Dublin by Richard Pawlett.

ITALIAN: Weavers from Netherlands and France, singly or in small groups. 15th Century—at Mantua, Milan, Venice, Ferrara, Bologna, Florence, Siena, Perugia, Rome, etc. Important orders in Renaissance, sent to Flanders to be woven. 16th Century—Ferrara and Florence important centers, with the notable Flemish weavers, Karcher and Roost. The *Arazzeria Medicea*, 1546-1737, founded by Duke Cosimo I with Roost and Karcher; Biblical and classical subjects. Twelve Months, Grotesque etc. 1633—Barberini Tapestry Factory at Rome; Biblical subjects.

JAPANESE: *Ko'ssu,* silk tapestry, highly valued as in China. Distinctly native development of Chinese origin; later, French Gobelin influences. Important 18th Century decorative hangings, characteristic native landscape and personage designs, especially with warriors. *Nishijin* weavers used Gobelin methods, which were well studied, but pressed (*Continued on page* 72)



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THIS NEW non-tarnishing chromi coffee set by Chase is designed 1934 entertaining by one of the counti leading designers.

DIPLOMAT COFFEE SET [5 pieces]	$20
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Every year from Yardley House in London, a thousand [illegible] gifts [illegible]. They are large, they are small; they are as varied as the tastes of those who will receive them. But they have this thing in common: They are as beautiful as Yardley's, with a hundred and fifty years of English tradition, knows how to make them. • A slim gold compact, enclosed in [illegible] lipstick, delicately engraved; Complexion Cream in a pot that might have come from old ivory: the setting is as exquisite as the gift itself. And then (like a sunlit breeze over an English moor in flower) comes the cool, delightful fragrance of English Lavender; the fragrance which England loves above all others; the fragrance which distinguishes all these Yardley gifts. • Are Yardley things expensive? $1 to $14.85 . . . what would *you* say? Yardley & Co., Ltd., 620 Fifth Avenue (Rockefeller Centre), New York City; in London, at 33, Old Bond Street; and Paris, Toronto, and Sydney.



Left—English bath ensemble. Yardley's English Lavender Soap, English Lavender Dusting Powder (*with lamb's wool puff*), and Yardley's English Lavender Bath Crystals, $5.65

Right—One of the nicest Yardley sets. English Lavender Soap (*cachou box*), face powder, sachet, and talc, and a gold compact, $7.65

Right—Yardley's very famous triple compact (*with powder, rouge and two indestructible lipsticks—in day and evening shades*), $5.85

Below—A dressing-table set. English Lavender, English Complexion Cream, English Lavender Face Powder, and English Lavender Talc, $4.65

Above—Three things you'll never be without. English Lavender Soap, English Lavender Face Powder, and English Lavender, $2.75

Above—One on the men! And do they like it? The Yardley Shaving Bowl, after-shaving lotion, and Lucifer [illegible] in a [illegible] metal container, $2.50

Above—The Calvin C[illegible] set. [illegible] Powder, [illegible] Cream, [illegible] Lipstick, and [illegible] in a [illegible] $5

Yardley's English Lavender



I'M BORED

"Hi-ho-hum. I can't stop yawning. Life around this kennel certainly is a bore. I wish someone would come along and buy me. I'd sort of like a change—a couple of children to play with—plenty of back yard—some congenial neighbors to chin with after dinner. Day dreams, I suppose—just day dreams. Well, you never can tell. . . ."

Almost everyone who doesn't already own a dog has day dreams of the other side of the picture—of having a dog for a companion—a loyal friend—a sympathetic and appreciative listener to his most expansive moods.

Turn to The Dog Mart on pages 12 through 15. Here you will find listed some of the best and most reliable kennels in the country. Simply write to any of them stating the breed, sex, age, size, and color of the dog you have in mind, also the approximate amount you expect to pay. You can leave the details to the breeder. The dog will be delivered safe and sound at the place and time specified, by an express company that has had long experience in shipping valuable dogs in special crates.

We would appreciate your mentioning this magazine in writing to the kennels. Should you fail to find advertised here just the type of dog you have in mind write to us and we will help you to find him.

THE DOG MART OF HOUSE & GARDEN
LEXINGTON AT 43rd ST., NEW YORK CITY

Know the tapestry terms

(CONTINUED FROM PAGE 70)

down the weft with finger nail instead of comb. Use of gold thread typical, from real gold to gilt paper. Little demand for heavy silk tapestry after about 1868.

MACHINE-MADE TAPESTRY: Modern machine imitation of hand work.

MEDIEVAL: Term used for Gothic earlier tapestries; monastic work; later workers formed guild. Weaving in Netherlands, Germany, France, and England. See Oriental.

MEXICAN: Blankets—*serapes*, in tapestry-weave, in typical traditional geometric designs of ancient origin.

MILLEFLEURS: Literally a "thousand flowers;" designs depicting many flowers.

MODERN: Tapestry is being made in America, France, Belgium, Italy, Spain, England, and Germany.

MODERNIST TAPESTRY: Designs in modernist style with geometrical and highly formalized designs. American: verdure and other types, with new color range. French and German: primary colors, grotesquely drawn nudes, flat effects. German: bizarre and vigorous figure, animal, and bird designs.

ORIENTAL: Silk tapestries in Medieval period, largely Chinese technique; Saracenic work in Persia and Syria, as in Egypt and elsewhere in Africa, and in Spain. See Chinese, Japanese, Indian.

PEASANT WEAVING: Home-craft in many parts of the world, for rugs, coverlets, etc.

PERSIAN: Saracenic influence. See Oriental.

PERUVIAN: Ancient native weaving. 16th-17th Century—European influence. Interlocking stitch for succession of change of same color used in highlands; slits used on coast as in Europe, afterwards sewed. Principally of cotton, perhaps sewed with silk.

PORTUGUESE: Oriental influence, especially Indo-Portuguese; 16th Century—all-over designs of animals and birds amid conventional flowers and foliage; borders sometimes with detached conventional vase, plant, bird, and scroll motifs. Linen and silk.

PRIMITIVE TAPESTRIES: Work of uncivilized tribes, in all countries; also early Medieval work, especially in middle Europe.

RENAISSANCE: Tapestries made in the Renaissance period, 1400-mid-17th Century, or in the Renaissance style.

RUSSIAN: 1716-1859, works founded by Peter the Great at St. Petersburg; Flemish and French weavers and their Russian pupils. Early work, copies of the Indies set of France. Work rather coarse, colors striking, distinct Russian quality. After 1730, general improvement; many panels made for Winter Palace. About 1764, vogue for reproducing paintings, especially portraits. Late work, upholstery in Victorian style.

SARACENIC: Silk fabrics in tapestry weave, made in Medieval period; th weave and technique resembling Chi nese silk tapestry, the design Sara cenic. Syrian, Persian, Egyptian an North African, Spanish.

SCANDINAVIAN: Norwegian, Swed ish, Danish. Home-craft since days o Norse Sagas and Vikings. Storie hangings, pictorial weavings—*billed vaev*, high-warp looms. *Aaklade* pa terns in horizontal or vertical lines, n curves, for common domestic use. Per sian and Turkoman influence in con ventionalized palmettes, etc., since 7t Century. 12th Century example extant symbolic figure design. Lock-stitch weave, no slits, related to Coptic an Peruvian. Inlaying brocade process common to Sweden and Egypt. Color mixed before carding wool; deep an lustrous; used arbitrarily and deco ratively in mechanically repeated angu lar geometrical designs. Wool, linen rarely silk and gold. 16th-19th Centur —old patterns repeated. Late 19th Cen tury—revival of home-craft. Hangings mats, table and bed-covers, upholstery etc.

SCOTCH: A tapestry weaver at work in Edinburgh 1464; Flemish immigran weavers in Scotland, last half of 15t Century. John Dolace, *textori de arras* 1467-86, given a subsidy by Edinburgh Municipality, for materials, etc., t establish a shop.

SPANISH: Many tapestries early imported. 14th-15th Century—occasiona weavers in Spain. 16th Century—her aldic designs favored. 17th Century— Flemish weavers at Pastran. 1720, Roy al Workshops of Santa Barbara a Madrid produced magnificent tapestries; Flemish and French influences native Spanish interpretation. The Don Quixote set by Procaccini often repeated. Dutch and French *genre* subjects popular. 1776 and later, Goya's 45 noted designs of native Spanish life woven.

SWISS: Similar to German. Small panels, about 3 x 9 ft. Simple primitive designs.

TENIÈRES: Peasant scenes from paintings by the Dutch artist Teniers, or his school. Made especially at Brussels and Beauvais.

UPHOLSTERY: Fixed upholstery in special design for seat and back used since Renaissance; especially Italian, Flemish, and French; floral and grotesque designs with borders. Much in favor in all later French periods. 17th Century—tapestry less used than other textiles. During the 18th Century there was a great French vogue for Flemish foliage types. Oudry's, Boucher's, Watteau's, Huet's, and other French designs were popular. Some Mortlake pieces made.

VERDURE: Tapestry with foliage design, the foliage differently handled in different periods.

Sheets go STYLEWARD



ABLES BY GUINTHER PEERESS PERCALE

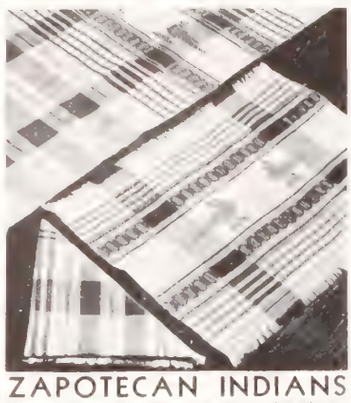
There is a new sheet called Pepperell Peeress that has everything you've been looking for in a fine percale sheet. It's smoother, softer and whiter. And, despite its microscopic fineness, it's stronger. We believe it's the most beautiful sheet to be found anywhere. Balanced weaving (a method which gives equal strength to the length and the width) has made it possible to produce the new luxury, Pepperell Peeress. You'll love the hem variations—embroidered scalloped edges, wide plain hems and exquisite ones in hemstitched rows of one, two, three and four rows. It is now being shown—not everywhere—but at many of the leading shops, packaged in an Empire Toile Box as befits its regal beauty. If your favorite shop has not already stocked Peeress sheets, write [illegible] ing Company, 160 State Street, Boston, Massachusetts.

Shopping A



GO NO FURTHER for an original and useful Christmas gift. A household stool—instantly adjustable to any height from 20 to 30 inches. The worker who sits comfortably spares her back and gets more work done. All kitchens—tiny or huge—need at least one. In sea-green and ivory $5. De luxe model, polished chromium with jet black seat, $12. Transportation extra. Sent C.O.D. or on receipt of a check.

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There are 5 large place mats, 8 napkins and a runner, 16 x 38. No birds on white sets.

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"HARK the herald angels sing"—at the Christmas party. And not only sing but play, mind you—fiddles and trumpets and harps and other angelic instruments. In fact you can have a complete Celestial orchestra to make the festivities a rootin', tootin' success. Of course they're really only wooden angels and they only make imaginary music, but wooden angels are better than no angels at all—particularly when you can get them for 75c apiece. The little torch singer—I mean bearer—in the middle sheds light on place cards. 50c. The three wooden Christmas trees make a gay centerpiece, covered with tiny candles. The largest is just 5½ inches tall and costs $2. The other two each measure 3½ inches tall and cost $1 apiece. Gerard Inc., 270 Park Avenue, New York



FOR use at your own Christmas dinner or as a gift to your favorite hostess, the pair above are ideal. Now that the ladies join the gentlemen in the after-dinner smoke, tables are being set with ensembles like this. An individual ash-tray and personal supply of cigarettes for each guest encourage him or her to relax and concentrate on the conversation. Both these pieces are decorated with a good-looking, well-cut, three-letter monogram—each set executed to special order, of course. A set of 4 pairs costs $5.50. Madolin Mapelsden, 825 Lexington Avenue, New York





THE weather man may not know it yet—but this is going to be what the old-timers among us waggishly refer to as a good, old-fashioned, white Christmas. At least that's my prediction after seeing the tea set above which, my Victorian friends, is the color of driven snow. And speaking of Victorians reminds me that this particular china would be superb not only with decoration of that vintage for a background, but with its clothes which we seem to be wearing again, as well. Can't you picture yourself "pouring" in one of the new trailing afternoon gowns? This is imported English, Staffordshire ware. A service for eight costs $15. Olivette Falls, 571 Madison Avenue, New York



WHILE the tea's brewing we'll plunge into the subject of some other liquids for which glasses are usually preferred to cups. The glasses above are very new and all over stars—which makes them especially seasonable. Besides which, if the guests are seeing constellations before the first swallow, your reputation as a concocter of drinks is made. The stars are cut into the glass and colored red, blue or gold. Prices per dozen: highball size, $13.50; old-fashioned, $12; cocktail, $11. Mary Barlint, 797 Madison Avenue, New York

Around . . .







BABY wants a new bib and tucker for his Christmas party—and knowing there's nothing like a hand-made, Paris original to give one poise and change one's perspective on spinach and egg, he'll be delighted with the smart linen outfit above. This little number, decorated with the most beautiful geese, comes in a matching envelope. The appliquéd design is in red, white and yellow on blue or peach. $3.95. Hand-made in France. From the Maison de Linge, 844 Madison Avenue, New York

TAKE a good look at the group of crystal above—for you're going to see a lot more of it in the near future. Now that it seems as if the party of the first part in that stimulating phrase "wining and dining" is going to mean something again, it's time we began to think about what the glassware on a formal table should look like. Of course you recognize the water goblet on the left, but if you're one of the so-called younger generation, then you may have to make the acquaintance of the two gentlemen of the old school on the right which are intended for champagne and port wine respectively. Each glass is simply decorated with a band cut in a diamond pattern. Prices, from left to right: $21, $17.50 and $19.50 a dozen. Rich & Fisher, 14 East 48th Street, New York



YOU can't go wrong giving a little girl a tea set. And when it's beautifully colored glass like that above you can be sure she'll be the envy of her contemporaries. With it comes a fringed, red, yellow or blue and white checked cloth to match the dishes, and a maid's uniform—apron and cap of white dotted Swiss—and a dishwashing outfit. $4.50 for the complete set. From The Playroom, 816 Madison Avenue, New York



THE smart dinner table is going in for glassy st[illegible] these d[illegible] don't mean it's getting upstage either. The candlesticks and the mirrored plaque above are largely responsible. The candlesticks are crystal and chromium—squarish with round necks. Each is 6¼ inches tall and 1½ inches square. Priced at $15 a pair. The mirror is really the newest thing in place mats, now used instead of cloths before each guest. Measuring 11 by 18 inches it is priced at $3.50 apiece. The candlesticks come from Pitt Petri. Hotel Waldorf-Astoria, New York City. The place mat is from Olivette Falls, 571 Madison [illegible]

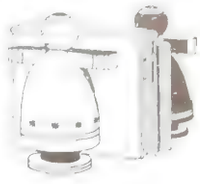


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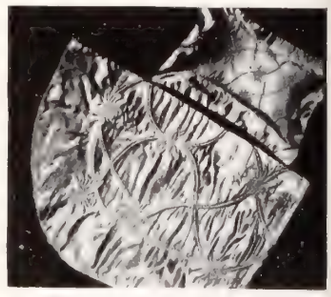
THE most feminine gift in our collection is the chaise-longue ensemble at the right which neatly disposes of the eternal feminine, the convalescent feminine and the luxury-loving lady leading a bread and butter existence, on your Christmas list. For the first it will be a perfect background, for the second a tonic, and for the third—layer cake with chocolate icing. Both the pillow and the throw are covered back and front with the softest and most lustrous of satins, the pillow edged with a wide flounce of the same material. The coverlet is filled with real lamb's wool and both pieces of the set are hand-quilted in a graceful Dahlia pattern. The throw is priced at $18.50; pillow, $7.50. Eleanor Beard, 519 Madison Avenue, New York



SOPHISTICATES who associate swizzle sticks with the making of an "old-fashioned" may be surprised to learn that Mexicans have been using them in an entirely different way for centuries. Chocolate is the thirst-quencher of these tamale eaters, made with pure chocolate flavored with cinnamon and vanilla and put up in solid form. The chocolate is put in a red-hot bowl and pounded with the stick until it becomes a frothy liquid. Said bowl and matching cups are illustrated. Made of a heat-proof Indian clay, finished in red-dish brown. Bowl with 8 cups and saucers, stick and a ½ pound of Mexican chocolate costs $3.95. Old Mexico Shop, Santa Fé, New Mexico



WHO wouldn't enjoy writing one's lessons with a miniature hobby horse at hand to gallop over the page and blot it as one goes? And this is only one of the charms of the desk set for a little girl or boy, at the left. The four pieces of which it consists—large blotter, inkwell, and stationery holder besides the piece already mentioned—are natural-colored wood with painted red and blue decorations. Price, $8.50. The elephant in the background ran away from a menagerie to be a lamp. He's hand-carved of pleasantly aromatic cedar-wood. The shade, 10 inches in diameter, is white parchment with a red border. Lamp, $10. Shade, $3.50. Childhood, Inc., 32 E. 65th St., New York



FOR real charm and that personal touch which makes the perfect gift, the book-ends at the left cannot be improved upon. With a hollow base, measuring 3⅞ by 6⅝ inches, they hold flowers as well as books. When they have been bought—in green or black or yellow, depending upon the personality or preference of the giftee—you dash out to the flower mart or to your own greenhouse and fill them with the gay-est, most Christmasy nosegay you can imagine. Instead of flowers, sprigs of Holly might be used, the better to express your Yuletide greetings. Then tuck in your card and wrap in shimmering cel-lophane. Tie with a good-sized red bow and send, assured that yours is that elusive something—an unusual gift. Porcelain—priced at $3.75 a pair. Alice Marks, 19 East 52nd Street, New York



THE basket pottery of grandmother's day has gone Modern on us and dyed itself a soft shell pink. It is an intriguing change from the white we've been looking at all these years, and yet is delicate enough in tone to harmonize with almost any color scheme. So if you've set your heart on giving one of these charming bowls to Aunt Emma who's changed her interior decoration since you saw it last you needn't hesitate. The three designs at the left are especially interesting. The classic shape in the upper left hand corner is $3; the square, $2.50; the third, $1.75. Baphé, Inc., 15 E. 48th St., New York

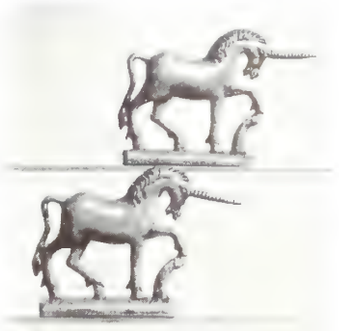
THE only thing I don't like about the salt and pepper dishes at the right is that they are slightly reminiscent of a problem in geometry. You know the sort of thing—find the total area of the figure formed by superimposing square A on square B, and so forth. Otherwise, they'll do very nicely. Of crystal, they are as new and modern and different as they can be—and were made in France as you've probably suspected. The two squirrels are all in one piece, a tiny crystal spoon to each pair. Price $4.50 two dishes and spoons. Heath-Brinnin Inc., 38 E. 57th St., New York.





AMONG the gifts especially suited to men I am glad to say that there are a number this year which boast a touch of originality. The clock at the left is one of the best. The base is chromium and the decorative dial backed at the rear—green glass. The huntsman and his mount are in natural colors—hand-painted. Any other object may be ordered—his favorite dog or sailboat or other light of his life. Incidentally, at least 5 weeks must be allowed for the execution of an order as the work is done abroad. 10½ inches tall. Price, $12. Ehrich Galleries, 36 East 57th Street, New York.

THE problem of what to put on the mantel shelf seems to be casting a blight over the greater part of the nation, judging from the number of letters on the subject I've received lately. Perhaps someone may be saved from suicide this Christmas by the unicorns at the right, which were born to stand over fireplaces. They are made by the Bavarians who cast them in the original molds used by their medieval ancestors and are of dark red wax that is excellent in masculine surroundings. 5½ inches tall, they also make interesting book-ends. $12 a pair. Nancy Shostac, 137 East 55th Street, New York.





YOU'LL [illegible] player to whom you give the acrobatic lamp at the left. As you can see, it balances neatly on the edge of the table, the secret lying, in some mysterious way, in a weighted ball that extends below the point of contact. If you remember the fat billikens that amused you when you were two—the round little men weighted inside so that no matter how you tipped them they wouldn't fall down—then you get the idea that's behind this lamp. It will shed light directly over the center of the bridge table and has innumerable other uses as well. Metal shade [illegible] $5. In chromium and black, $7.50. Bobbin Hill Inc., 730 [illegible]

THE latest and smartest thing in bridge tables appears at the right. Surprisingly enough, it is made by the Simmons Bed Company. Of course to people whom bridge puts to sleep the connection will be perfectly logical. Others find the relationship in the excellent construction that characterizes all products of this firm. A metal frame makes this table the utmost in sturdiness and the plaid top has a new, scientifically protective coating that doesn't give a fig for lighted cigarettes or alcohol. Red and blue plaid with blue frame. Also other colors. $10.75. Lewis & Conger, 6th Ave. at 15th Street, New York.



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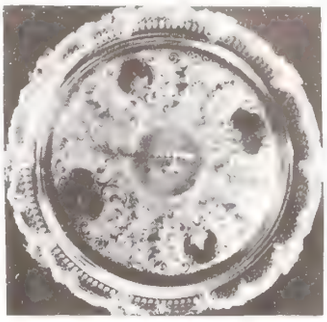
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Cheese to add that final fillip for the epicure

CONTINUED FROM PAGE 68

in a crock with — not too tight cover. But for those of the Limburger family, or cheese that gives off a strong odor, no matter how many wrappings they are encased in, the refrigerator is not the place for them, mainly out of consideration for the other foods. The coolest place you can find, but not too dry a spot, is my suggestion.

The following list gives the principal characteristics of various types of cheese.

MILD

American—there are variations. Vermont Sage. Pineapple. Club. California Jack.

Edam—is good to eat as to look at. pleasant saltiness.

Emmenthaler—hazelnut flavor, slightly sweet, Swiss.

Port du Salut—of Trappist monk fame, mildest possible resemblance to Limburger.

Bel Paese—acceptable at any time and any meal.

Provolone—hung up on [illegible] Italian, hard, sliced.

TANG

Cheddar—an English family with a tall tree, Wensleydale, Cheshire, Derbyshire.

Raffiné—French settlement on St. Lawrence River, a little like French Livarot.

Liptoer—fresh, Hungarian, strong sour milk taste.

Leiderkranz—[illegible] rind, American.

Gjetost—Norwegian, goats' milk, the color of caramels.

Brick—similar to Bächstein, flavor between Limburger and Cheddar.

BRUTAL

Camembert—rich, ripe, stands for no nonsense.

Roquefort—pungent, sheep's milk.

Gorgonzola—Italian Roquefort.

Limburger—odor flees on eating.

Stilton—metallic, blue veined.

Bondon—of ripened Neufchâtel group.

SPECIAL AFFINITIES

Camembert—fresh fruit.

Limburger—dark bread.

Leiderkranz—beer.

Stilton—port wine.

Muzzarella—French toast.

Coulommiers—a toasted roll.

MOODS

Primula—creamy.

Roquefort—crumbly.

Leiderkranz—soft.

Camembert—running.

Emmenthaler—sliced.

Parmesan—grated.

NOTE:—Cheese tray and servers illustrated at the beginning of this article are from Lewis & Conger. Assortment of cheeses and crackers by Voisin. English cheeses: Fortnum & Mason, Charles & Co., Vendome. Italian: Trinacria Importing Co., Fortnum & Mason, Vendome. French: Charles, Vendome. Dutch and Swiss: Fortnum & Mason, Charles. Swedish, Norwegian and Danish: Nyborg & Nelson, Fortnum & Mason, Charles.

The house of second chances

CONTINUED FROM PAGE 68

and down. No eyes were busier than my landlord's. "I hope the furniture didn't kick you in the dark," he said, "the way it has me for years?" "Well," I said, hesitantly, "it did for the first week, until we shifted around a little." [illegible] gazed at the wall opposite the win- [illegible]

Chances. "Maybe," he answered slowly, "you are right." Then there was a silence, and he said again, this time pushing lightly aside the curtains, gold threaded and flowery, "I like it. You know I was running away when I rented the house to you. I felt sure there was something wrong." "I'm glad," I answered. "Then you'll let me have the house again next summer?" There was an ominous pause. "No," he replied decisively. "You know, this is my home, and you've given us both a second chance." And that's how I lost the House of Second Chances.

your home in a durable manner re- [illegible] n experienced contractor. Of course, [illegible] onsibility are essential but in addition [illegible] ial problems of residential work and [illegible] an their execution are very vital. Your [illegible] t, not a speculation.

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ls upon the man behind the gun— [illegible] man behind the esti- [illegible] the ch- [illegible]

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GLOWING SUNSET



Three of the newest Roses

Now that the most propitious season for planting Roses is at hand—those weeks when moderate frost has rendered the bushes dormant but a hard freeze has not yet sealed up the ground—we consider again this year's finest Roses and anticipate with pleasure the even handsomer flowers which growers are perfecting for our gardens next year. For horticulture, at least, never stands still, and Roses are a family in which some of the greatest advances are made.

Mrs. J. D. Eisele, the Perfumed Rose, is one of the loveliest of the 1933 introductions. It is a cherry rose color with Camellia-shaped flowers which open to reveal a number of rose petals on blossoms ranging from 5" to 7" in diameter. The scent is unusually sweet, the true Rose perfume.

If the flowers are cut as the buds begin to unfold (never with these very double Roses when they are tight) the blossoms will keep in water for a week. This enduring quality is due to the heavy texture of the petals. Mr. Frederick Howard, the famous rosarian of Los Angeles, is the originator of the Mrs. J. D. Eisele Rose which bears patent number sixty-seven. Beyond question it is one of the most outstanding new Roses that have appeared in recent years.

[illegible] Rose of Gold[illegible] [illegible] autumn of 1934 [illegible] Glowing Sunset [illegible] petual, Symphony, sometimes called the Pink Frau Karl Druschki.

Glowing Sunset is quite as exquisite as its name implies, with a long bud opening into a flower of twisted petals suggesting the Cactus Dahlia. It also is of heavy texture and lasting quality with a rare beauty of blended coloring. The outer petals have a pale peaches and cream tint while the heart of the Rose is salmon pink—a wholly lovely combination. A close-up photograph of a typical Glowing Sunset bloom appears above, at the left.

Symphony—unlike most perpetuals which, contrary to their name, bloom only during the spring season—sets flowers continually. Under greenhouse conditions it blooms the year around and even in open beds it flowers during the entire growing season, never putting forth any wood that is blind. It has the same glorious fullness and vigor which characterize the milky-white Druschki, but Symphony is flushed a delicate pink.

These three Rose varieties are real "news" to the gardening fraternity. They should enjoy immediate success.

[illegible]

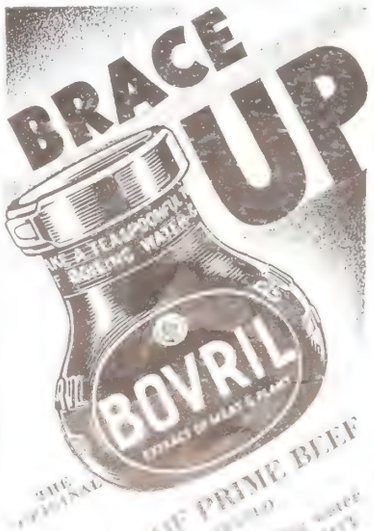


Christmas TALE

Chap. I: Many, many guests. Unexpected, too.

Chap. II: Ample cans of DOLE Pineapple Juice already chilled in the refrigerator. (DOLE Pineapple Juice is the pure, unsweetened juice of sun-ripened Hawaiian Pineapples vacuum-packed for your protection. The economical fruit-juice, eliminating muss and trouble of pressing, peeling.)

Chap. III: Socko Christmas Party! *Conclusion:* More DOLE Pineapple Juice for New Year's, Annabelle.



Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of Better Homes & Gardens, published monthly at Greenwich, Conn., for October 1, 1933. State of Connecticut, County of Fairfield, ss. Before me, a Notary Public in and for the State and county aforesaid, personally appeared Ernest E. Watson, who, having been duly sworn according to law, deposes and says that he is the Editor of Better Homes & Gardens, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1932, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Better Homes & Gardens, Greenwich, Conn.; Editor, Ernest E. Watson, Greenwich, Conn.; Managing Editor, None; Business Manager, Robert B. Eastman, Greenwich, Conn. 2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Better Homes & Gardens, Inc., Stillwater Ave., Stamford, Conn. (The stockholders of The Meredith Publishing Co., publishers of Better Homes & Gardens, are: Edwin T. Meredith, Des Moines, Iowa; Fred M. Meredith, Des Moines, Iowa; Edwin T. Meredith, Jr., Des Moines, Iowa; Frederick M. Meredith, Des Moines, Iowa; Mrs. Edwin T. Meredith, Des Moines, Iowa; Mrs. Fred M. Meredith, Des Moines, Iowa; Mrs. Edna Woolman Chase, 420 Lexington Ave., New York, N. Y.; Bennett & Co., 521 5th Ave., New York, N. Y. (The owners of Bennett & Co. are: A. C. Abeel, S. T. Bennett, John Erick, Edward Wallis, Dorothy Mills, [illegible]) Condé Nast, 420 Lexington Ave., New York, N. Y.; Curtan & Co., 37 William St., New York, N. Y. [illegible] Trefoil Corp. [illegible] York, N. Y.; Sillett & Co., 1 Exchange Place, Jersey City, N. J. [illegible] Pittsburg, Mass. 3. That the known bondholders, [illegible] giving the names of owners, stockholders, and security holders, as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him. 4. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is [illegible]. (This information is required from daily publications only.) E. Watson. Sworn to and subscribed before me this 29th day of September, 1933. [illegible] Notary Public. (My commission expires March 30, 1935.)



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